Yearly Subscription, Twelve Numbers, $2.00 Single Number, 35 cents.

KUNKEL'S MUSICAL REVIEW

JANUARY, 1902

Vol. 25. No. 1. Whole No. 289

32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

KUNKEL, CHARLES. Friede Aerial Globe. March.

RAFF, JOACHIM. Woodland Whisperings.

KUNKEL, CHARLES. A Venetian Sunset. A Tone Poem.

METTKE, HANS. The Happy Wanderer.

SONG.

CROWLEY, ALMA A. Swinging on the Apple Tree.

ST. LOUIS, KUNKEL BROTHERS. PUBLISHERS.

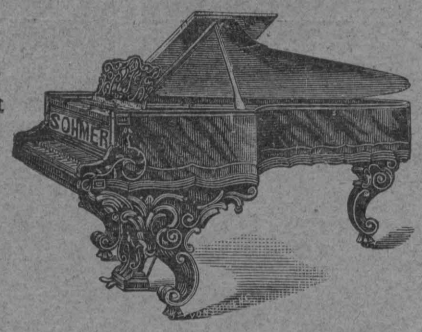
Copyright, KUNKEL BROS., 1902

THE CELEBRATED

SOHMER

Heads the List of the Highest-Grade Pianos, and

Are at present the Most Popular and



Preferred by the Leading Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:

SOHMER BUILDING, FIFTH AVENUE, CORNER 22d STREET.

JOHN FELD, Agent, 1901 St. Louis Ave., ST. LOUIS.

CAUTION. The buying public will please not confound the genuine S-O-H-M-E-R Piano with one of a similar sounding name of a cheap grade.

—ESTABLISHED— IN NEW YORK 1875 IN CHICAGO 1889

Schaeffer

HIGH GRADE

—PIANOS

Have literally Bounded into Popularity.

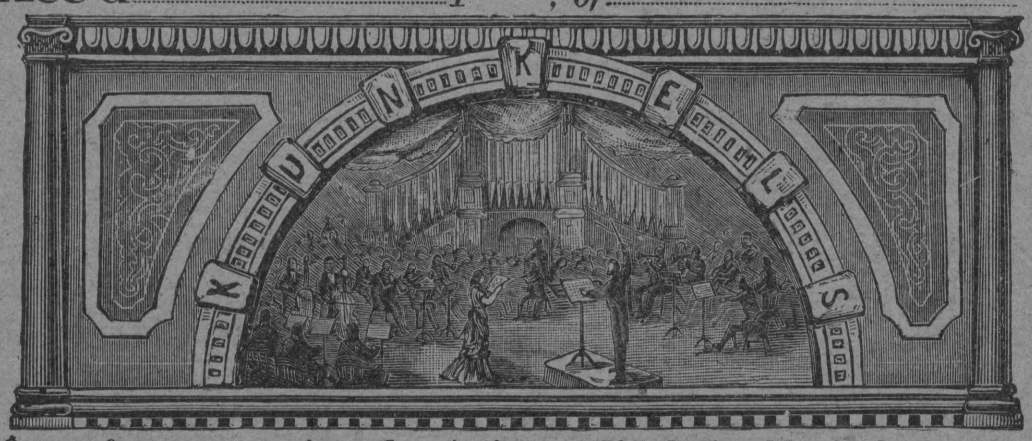
AT MODERATE PRICE.
Capacity, 300 per Month.

Schaeffer Piano Mfg. Co.

Factory, Riverview, Ills.

Offices, 215 Wabash Ave., - CHICAGO.

Rec'd ..... *1* , *of* .....



$.....*for one year's subscription to Kunkel's Musical Review, commencing with*.....*1* , *Ending with*.....*1*

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

☞ **This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.**

Order a Copy of the
Superb Edition of

"THE PALMS"

By CHARLES KUNKEL.

An interesting Explanatory Text.

Magnificently Illustrated by a full page cut.

This is without doubt the Greatest Transcription ever published of the famous song, "THE PALMS," by the celebrated composer, J. Faure. Retail Price, = $1.00

KUNKEL BROTHERS,

Publishers, ST. LOUIS, MO.

PUBLISHED IN

Kunkel's Royal Edition.

ASCHER-BUELOW, Easy Studies, Second Grade.

Leaves and Flowers—24 Picturesque and Characteristic Studies. Incomparable for style and flexibility of fingers. Price, $2.00

KRAUSE, A.

Ten Characteristic Studies—Op 2—Edited by Buelow. For the cultivation of Trills. To be used in connection with Czerny's Etude de la Velocite. Price, $2.00

SEVEN GREAT COMPOSERS SUMMARIZED.

In a recent program Dr. H. G. Hanchett thus cleverly sums up the merits of seven of our greatest composers: Bach, the greatest and most artistic master of counterpoint and the writer to whom all modern composers acknowledge the highest indebtedness. Beethoven, by common consent the greatest master of music, especially of symphony. No collection of classical music is so widely known as are his sonatas for the pianoforte. Chopin, the greatest master of harmony and of the pianoforte as a solo instrument—the most original and one of the most poetic of composers. Schumann, the most romantic of composers, a critic and a thinker, who has exerted a most powerful and enduring influence upon the development of musical art. Grieg, the greatest master of harmony since Chopin, and a composer who has made most use of characteristic national traits of popular music. Wagner, the greatest of dramatic tone poets and the one most influential over present-day composers; a true epoch-making genius. Liszt, the greatest of pianists and the greatest master of purely musical resources—that is, the one who has produced the greatest effects by means of rhythms and tones without the aid of words or scenery.

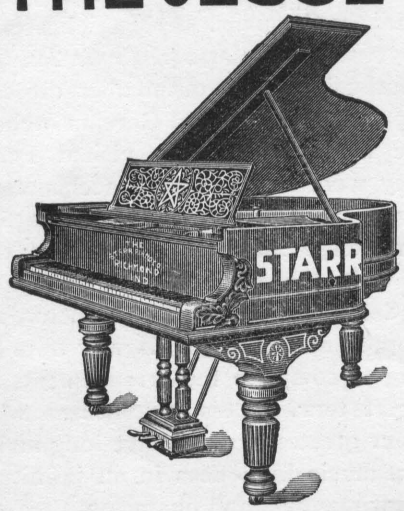
EMIL SAUER, who was heard in recital in this country a few seasons ago, has been honored by the appointment of Imperial and Royal Professor at the Vienna Conservatory, and is the first musician in Austria to receive this title. The preference paid him has caused some trouble in the Conservatory and several members of the faculty have resigned, including some of the best known professors, who had been there for many years. Sauer is to receive about $6,000 a year salary, which is considerably above the average paid any other musician occupying a similar position.

THE awards in the first competition for the prizes to composers, established by Paderewski, were announced by the judges, B. J. Lang, Wilhelm Gericke, W. F. Apthorp, H. E. Krehbiel, and W. J. Henderson. The orchestral prize goes to Henry K. Hadley, for his symphony "The Four Seasons"; the choral prize was won by Horatio W. Parker, with his cantata, "A Star Song"; the prize for chamber-music went to Arthur Bird, an American composer, now resident in Berlin, for his "Serenade." The prizes were for $500 each. Sixty-eight works were submitted.

THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS OF THE "THREE GRACES"

STARR, JESSE FRENCH AND RICHMOND PIANOS.



The STARR Piano is a recognized standard of artistic merit, and received the highest award at the World's Fair in '93, also at the Tennessee International Exposition in '98.

The JESSE FRENCH is a popular rival of all claimants for the second position, because of its acknowledged durability, elegant tone and action, while the RICHMOND is certainly the best commercial Piano in America, moderate in price and thoroughly reliable. We make nothing but such goods as we can sell on honor and fully guaranteed, and parties dealing direct with us get factory prices and save all middlemen's profits. Write us; a 2c. stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

Jesse French Building, 1114 Olive Street, ST. LOUIS, MO.

KUNKEL'S MUSICAL REVIEW

January, 1902. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 25—No. 1

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - - - - $2.00
Single Number, - - - - - - - - - - - - 35

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . EDITOR

JANUARY, 1902

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

MUSIC OF THE FUTURE.

There is always a charm in speculating about the future perfection of an art or science. Especially in this age of magical progress when an international army of learning is on the march against the unknown, and zealous skirmishers report every new fact by wire or cable, there is none too unimaginative to speculate. Shall we fly through the air, travel under the sea, eat chemical pancakes, converse familiarly with our planetary neighbors? Who can say which of these propositions is absurd and which is probable, says the New York *Telegraph*. Indeed there is a serious dilemma.

However, certain speculations are not too risky. We are sure the horse's days are numbered and that Greek tragedy will not be revived. When science says a thing is possible and esthetics pronounces it desirable, then may we speculate with justification.

The art of mnsic is in this latter case, where the umpires of possibility and desirability are in accord. We know whence music has come and we feel pretty certain of the direction in which it is traveling. The main doubt is as to the date of arrival. The decisive change may occur within the lifetime of those on earth today, or it may require a couple of centuries. It may be a slow or a rapid development. A new Wagner might force it on the world in a score of years.

To put it briefly, the music of the future will have less melody than harmony, and will be as free from the trammels of measure as the poetry of Walt Whitman is free from metre and rhyme. There will be rich polyphony, abrupt transition, new dissonances, a wealth of tone color, new combinations of much complexity. Scarcely a shred of what is now called the classical style will remain.

These statements seem audacious, but they express the views of practical thinkers on both hemispheres. They are held by no less an American composer than Prof. E. A. MacDowell, who is at the head of the musical department of Columbia University. There and elsewhere these doctrines are beginning to be taught as a part of the curriculum.

To the average person the phrase "Music of the Future" has a conventional reference to the work of the Bayreuth master, but its usage by the inner circle today is in a cooler temper and with an extensive sense. It is not the watchword of a school. The instrument maker and the mathematician are very welcome—rather, absolutely required—to enter the liberal arena which that legend names. There is room for workers of every sort, not merely farseeing geniuses, but laboring specialists.

Though it seems revolutionary to abolish measure and regularly recurrent rhythm, if we look back to the early mediæval times of the Greek chant, this step will appear rather a reversion. There was then no measure. The tone-stream flowed without being combin'd by bars. No baton-wielding conductor indicated the time, for every man was a time unto himself. Of course, such early music being strictly homophonic, all the singers sang the same note, and it was easy not to stray from one another. When harmony, with its combinations of many notes of various value arrived, there was need of regular division for the executant's sake. Double and triple time, with their multiples, were invented. The musical structure grew in complexity, but the measure form remained intact.

A century ago the classicists, giants as some of them were, adhered devotedly to the rigid rules and forms. Learned grammarians laid down the musical law and proscribed every innovation. Ludwig Van Beethoven was an innovator in his day and was duly condemned.

The romantic school, led by Schumann and Chopin, smashed many more ancient formulæ, but they did not dismiss all obsolete molds, while inspired with a new spirit. Though Wagner carried on the work to a signal extent, it must not be forgotten that his dramatic achievement, apart from pure music, is foreign to the point. The trend of romanticism has been continually toward a fluid expression, a free and unlimited poesy. There must be a nice detail, a yielding to mood, scope for sudden passion. The ardent romanticist is coming to look upon the allotted measure boundaries with the same impatience that a disciple of Whitman regards the shackles of the Spencerian stanza. "Yes," says the composer, "it is very well to write in four-four or three-four measure for a little while—I admit there are occasions calling for unswerving rhythm—but to stick to this regular form throughout a composition seems to me barbarous. Logic consists in mood and thought, not in superficial rhetoric. We often dispense with the strict parts of speech in talking. Why should not music also have the privilege of coming straight to the point?"

CHORAL SYMPHONY SOCIETY.

The fourth concert of the season will take place on the 9th inst. at the Odeon. The soloists for this Symphony Concert will be Fritz Kreisler, the eminent violinist. The Choral Symphony Concerts are proving magnificent musical treats. Every lover and student of music should attend them.

MUSIC AS A POLITICAL FACTOR.

Apart from its ethical and æsthetic significance, music oftentimes acquires a political value. It was the enthusiasm for Wagner's operas that led the Parisians to assume a more friendly attitude toward the Germans. At Munich, as well as at Bayreuth, says *Music Trade Review*, French enthusiasts now outnumber those of any other country. Several German orchestras have in recent seasons visited Paris, where they were received with acclamation. And now comes the news that, for the first time, a first-class Parisian orchestra will, this autumn, visit the leading German cities. Edouard Colonne, the famous conductor, recently stopped at Berlin on his way from St. Petersburg to complete the arrangements for this concert tour. This emphasizes what some of our greatest writers have long maintained that music influences in an infinitude of ways our manners and characters.

CHARLOTTE MACONDA is reaping new honors. She is now singing with great success in California.

A NEW YORK paper says that Mr. Grau has decided to engage legitimate musical stars to play upon the high-class vaudeville stage, believing that there is a good field and a demand for the best singing and playing under conditions which can appeal to a large public.

THERE is none so experienced and learned that he cannot gain by the experience and learning of his fellows. And even the most inexperienced and unlearned can widen and clear the knowledge of the most venerable sage, if by nothing else, at least by questions. There is nothing so educative as being asked questions. Questions often draw our attention to problems previously overlooked, shirked, or otherwise neglected by us, and not infrequently draw our attention to spots and fields of ignorance in us of which we had not been aware.—Frederic Niecks.

AN exchange says that Mr. Harold Bauer, the famous pianist, was at one time a newspaper writer in London, and earned money for his tuition by his pen. He is to contribute a series of articles for London papers on observations made in this country this winter

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Barr's
— St. Louis —

P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.

SIXTH, OLIVE AND LOCUST.

Erker Bros. Optical Co.
608 OLIVE STREET.
Largest assortment of the best makes of Opera Glasses at very low prices.
Shell and Silver Lorgnettes.
Gold Spectacles and Eye Glasses accurately adjusted

"A Business Education and the place to get it."
JONES'
Commercial College, Shorthand and Telegraph School,
309 NORTH BROADWAY,
ST. LOUIS, MO.
It quaifies students for all business pursuits and supplies business houses, banks, railroad and telegraph offices and professional men with reliable bookkeepers, stenographers, telegraph operators and clerks.
Positions secured for graduates.
For Catalogue of Information address, J. G. BOHMER, President.

BUY FROM FIRST HANDS
IT PAYS
OUR UMBRELLAS AND CANES
ARE RIGHT
Repairing AND Covering.
Splendid Wear.
Fast Color.

Namendorf's
MAKERS
519 Locust St
(Formerly, 314 N. 6th)

ODEON

Two Recitals.

Evening, Jan. 16. Afternoon, Jan. 18.

JOSEPH HOFMANN, Pianist.

Admission, 50c. to $1.50

Seats on sale at Bollman Bros., 1100 Olive St., on and after Jan. 10

ODEON

January 20
January 29

DANIEL FROHMAN will present

JAN KUBELIK, Violinist.

Musical Sensation of the Age.

Seat sale will open Jan. 13.

Address mail orders to Bollman Bros., 1100 Olive St.

ART.

Art is the expression of man's joy in his work. The province of art is to impart a sublime feeling—to bestow a beautiful emotion. Thus the artist, says *Music Trade Review,* is one who expresses his highest and best in a way so that others are able to share in his joy.

The playing of the "Pilgrim Chorus" from Tannhauser affects me in silence and tears and uplifts my spirit so that there come to me thoughts that are beyond speech; for me, Wagner makes the room a sacred chancel, the player a priest and all things for the moment holy.

Wagner is gone, but the mintage of his soul is our heritage. He expressed himself, we have the net result of his highest emotions; and the loftiest moods of his great soul speak to us out of the past. Wagner is not dead—he is here. His music imparts to us his feelings and thus through art he has expressed for us the joy, the mingled sadness and aspirations of his soul.

Wagner, Millet and Whitman speak the same gospel; but each expressed his life in his own way. One imparted his emotions through the sense of hearing, another through the sense of sight, and the other through the understanding. But the "Pilgrims' Chorus," "The Sower," and "Drum Taps," are one in their message.

Through art we are heirs to the highest and best the world has ever though, or known, or felt. The man himself was often depressed, unreasonably his life faulty. At such times he symbolized no beauty. But occasionally his spirits rose to transcendent heights, and the record of that brief home of Divine Love comes to us in his art. Alfred Tennyson may have been at times, whimsical and absurd, but no matter—all that is gone, and only the harmony of his life is ours. We have the "In Memoriam."

The desire to impart his highest emotions is what causes the artist to express—he wishes to share his joy with another. The creative impulse in art is the desire to give out your thoughts to others.

I know a little girl, just four years old, who goes to kindergarten, and there she sticks little red and blue wafers upon cardboard so as to make pretty geometrical figures. And when she sees she has produced a beautiful result, she wants to run all the way home to show the result to mamma. That is, she is so happy she wants to share her joy with another. And thus we see that this little girl has supplied us with the true and best definition of art—it is the desire to impart a feeling. And the higher and greater and more sublime the emotion the keener the desire to give it out. One can endure sorrow alone, but it takes two to be glad. Only by giving out our joy, do we make it our own—by sharing, we double it.

THE present is prone to neglect the cultivation of the fundamentals of the art of song upon which so much stress was laid in the earlier and better days of singing. Madame Marchesi believes that Wagner is largely responsible for this. I venture to disagree with her so far as to think that it is rather the uncultivated Wagnerian shouter and screamer who wins the applause of the superficial, and so discourages the student. There is only one method of singing, and that method is right for Brahms as well as for Bellini, for Wagner as well as for Gaunod. Those who say that Wagner's music ought to be sung with some other method are only endeavoring to apologize for their own inability to sing it the right way. No; the real root of the evil is haste. It is the demand for immediate results: a characteristic of our times in many things other than the study of singing.—*W. J. Henderson.*

THE Chicago *Tribune* is responsible for the following exampe of the evolution of a name:

Chapter I. "What is your name, little boy?" asked the teacher.

"Johnny Lemon," answered the boy. And it was recorded on the roll.

Chapter II. "What is your name?" the high school teacher inquired.

"John Dennis Lemon," replied the boy, which was duly entered.

Chapter III. "Your name sir?" said the college dignitary.

"J. Dennison Lemon," responded the young man who was about to enroll himself as a student. Inscribed in accordance therewith.

Chapter IV. "May I ask your name?" queried the society editor of *The Daily Bread.*

"Jean D'Ennice LeMon," replied the swell personage in the opera box. And it was duly jotted down.

A PALATIAL new theater building is now being erected at Frankfort-on-the-Main, to surpass any other theater in Europe.

Subscribe to KUNKEL'S MUSICAL REVIEW, and get a magnificent Library of Music. Subscription price only $2.00 a year.

Important Works

PUBLISHED IN

Kunkel's Royal Edition.

Bach, Johann Sebastian.

Eight Selected Preludes and Fugues, from Well-Tempered Clavichord, edited by **Carl Tausig** [R.E.] 2 00

In single numbers:

No. 1,	Prelude and Fugue, C major [R.E.]	40
No. 2,	" " C minor [R.E.]	40
No. 3,	" " G major [R.E.]	40
No. 4,	" " D major [R.E.]	40
No. 5,	" " D minor [R.E.]	40
No. 6,	" " B flat major [R.E.]	40
No. 7,	" " F minor [R.E.]	40
No. 8,	" C sharp major [R.E.]	50

These Preludes and Fugues vary from grade 3 to 5. They should form an important factor in every ambitious student's course. The Preludes and Fugues here given are to be found in the repertory of all concert pianists.

Twelve Selected Preludes, from Well-Tempered Clavichord, edited by **Carl Tausig** [R. E.] 1 50

In single numbers:

No. 1,	Prelude in C major [R.E.]	25
No. 2,	" C minor [R,E.]	25
No. 3,	" G major [R.E.]	25
No. 4,	" D major [R.E]	25
No. 5,	" D minor [R.E.]	25
No. 6,	" B flat major [R.E.]	25
No. 7,	" F minor [R.E]	25
No. 8,	" C sharp major [R.E.]	25
No. 9,	" D minor [R.E.]	25
No. 10,	" G major [R.E.]	25
No. 11,	" F major [R.E.]	25
No. 12,	" B flat minor [R.E.]	25

These Preludes run from grade 2 to 4. Aside from affording finger practice, these Preludes form an introduction to the greater works of Bach and other classical writers.

A NEW AND WONDERFUL EDITION

— OF —

Czerny's Art of Fingering.

Op. 740.

50 CHARACTERISTIC AND ARTISTIC STUDIES.

REVISED AND EDITED BY

DR. HANS VON BUELOW AND HANS SCHMITT.

Published in Kunkel's Royal Edition.

In 4 Books, Price, $2.00 Each

FRIEDE AERIAL GLOBE

STOCK NOW ON SALE.

$1 Per Share Par Value, Non-Assessable.
A Permanent Building Investment.
A Profitable Business Proposition.

THE CENTRAL ATTRACTION,

St. Louis World's Fair, 1903.

EARNING CAPACITY.

The Eiffel Tower in Paris, erected at an expense of $1,300,000, paid for itself in admissions alone during the first exposition. The Ferris Wheel in Chicago, which cost $500,000, paid for itself, together with a profit of 50 per cent. These earnings came entirely from admissions. The profits from the Friede Aerial Globe will be from 100 to 200 per cent. It is a city in itself, and aside from the admissions there are many other large attractions in it which are sure to yield handsome profits.

CARRYING CAPACITY.

The total capacity of the Eiffel Tower is 40,000 people per day and that of the Ferris Wheel 20,000 people per day, while the capacity of the Friede Aerial Globe is 150,000 people per day.

OFFICERS AND DIRECTORS.

President—C. F. Blanke, President C. F. Blanke Tea and Coffee Co.; Director Jefferson Bank and Colonial Trust Co.
Vice-President and Treasurer—Frank A. Ruf, President-Treasurer The Antikamnia Chemical Co.; Vice-President Fourth National Bank.
Secretary—J. F. Conrad, President J. F. Conrad Grocer Co.; Director Jefferson Bank.
General Manager—Samuel M. Friede, Architect and Designer Friede Aerial Globe.
Director—Theodore F. Meyer, Vice-President Meyer Brothers Drug Company.
Director—P. C. Compton, Pres. and Gen'l Mgr. Compton Lith. Co.
Director—John W. Donnell, President Donnell Manufacturing Co.; Supreme Treasurer Legion of Honor of Missouri.
Attorney—Judge Leo Rassieur, Ex-Commander-in-Chief, G. A. R.

THIS WILL BE A PERMANENT STRUCTURE FOREVER.

The Friede Aerial Globe will be a permanent paying investment after the Fair as a summer rendezvous in a city famous for its "Summer Gardens."

The Stock is to be sold Absolutely and only at Par in Shares of $1.00 each, Non-Assessable

Mail your subscription, using the following blank:

Friede-Blanke Aerial Globe Co., St. Louis.

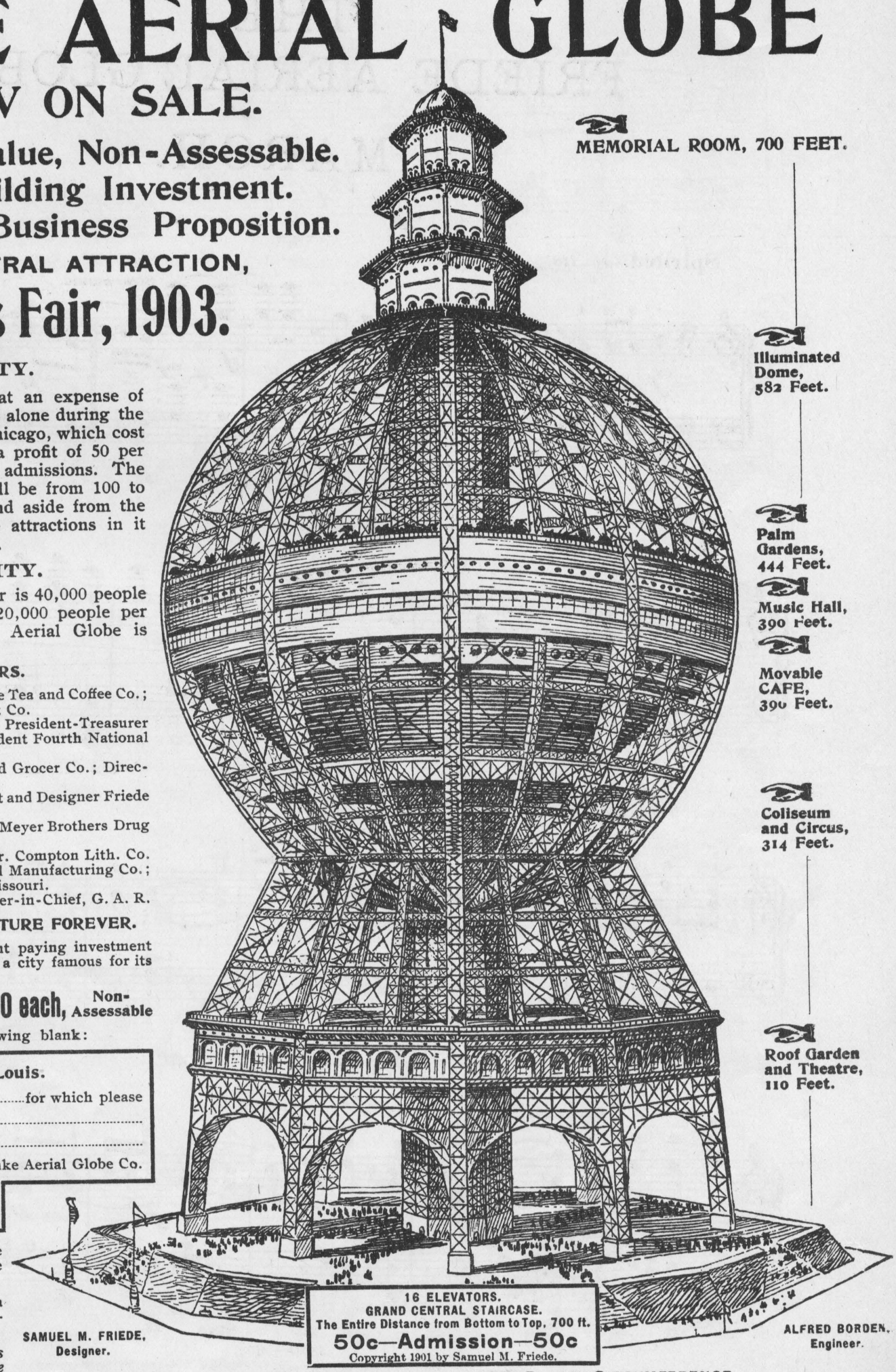
Enclosed find $.....for which please issue to.....
of.....
.....shares of stock in the Friede-Blanke Aerial Globe Co.

Signed.....
Address.....

Make checks, drafts or money orders payable to FRANK A. RUF, Treasurer Friede-Blanke Aerial Globe Company.

On request we will send a representative, or a prospectus by mail, to any prospective investor who desires further information.

N.B.—$42,500 given away in prizes to holders of souvenir admission tickets to the Friede Aerial Globe.



700 FEET HIGH. COST $1,500,000 1000 FEET IN CIRCUMFERENCE.

Sacred Concerts with Grand Chorus of 2000 male and female voices, accompanied by Grand Orchestra of 200 pieces, under direction of Prof. Charles Kunkel, the famous musician and composer, will be given every Sunday Afternoon and Evening in the Aerial Palm Gardens of this wonderful and gigantic structure—444 feet above the ground.

FRIEDE-BLANKE AERIAL GLOBE CO., Third Floor, Carleton Bldg., 6th & Olive, St. Louis.

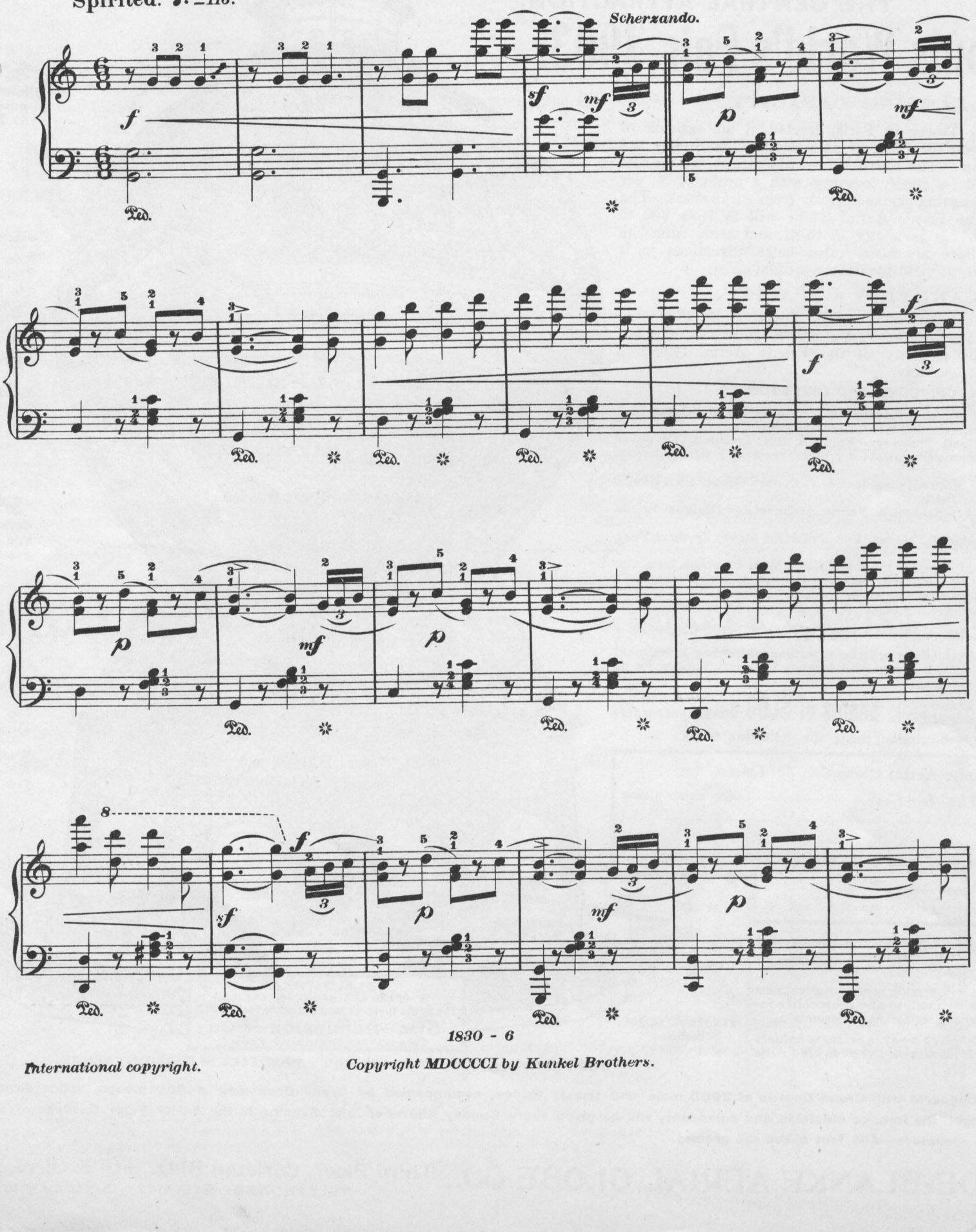
TELEPHONES—BELL 1132 KINLOCH D 1873

THE FRIEDE AERIAL GLOBE.

MARCH.

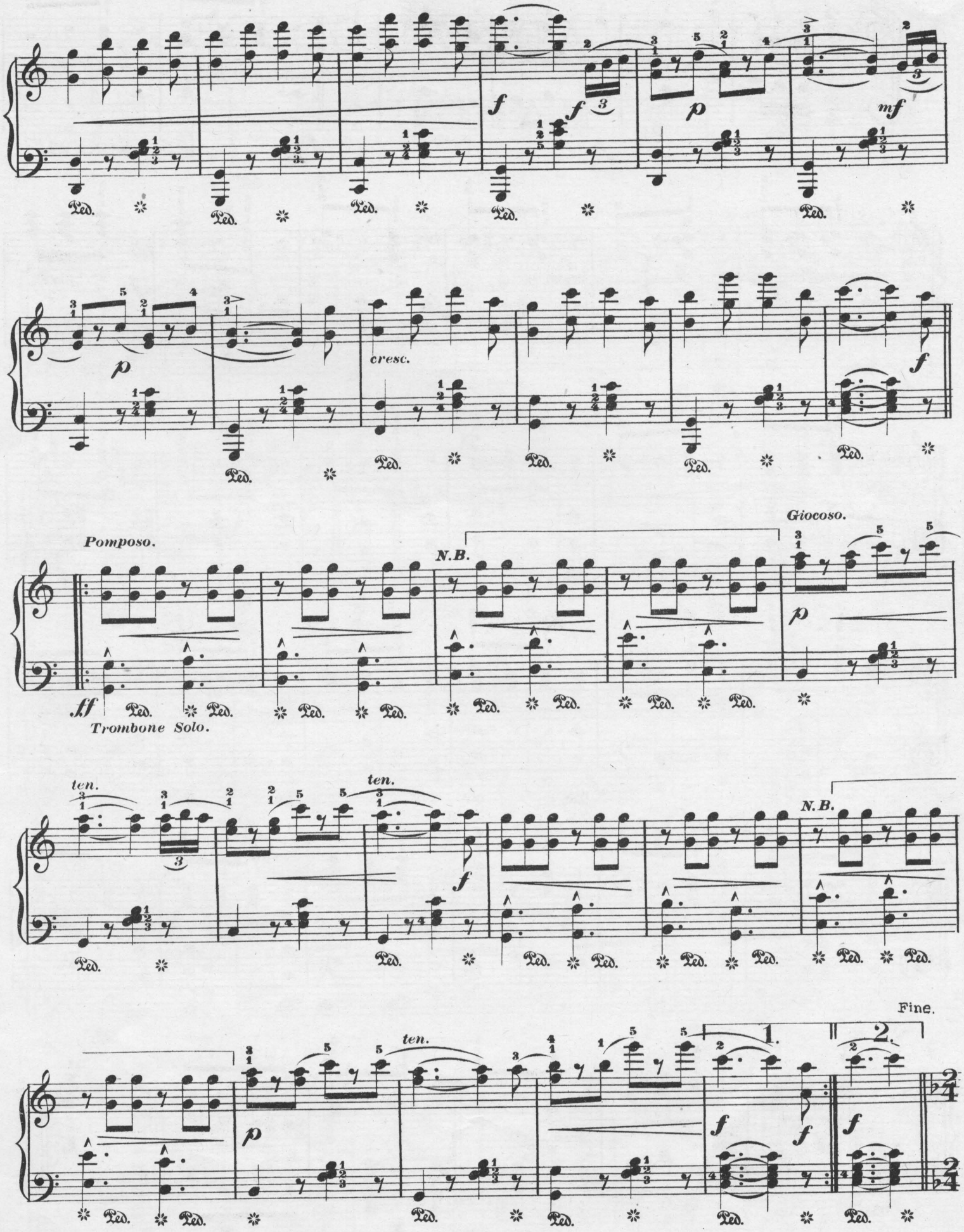
CHARLES KUNKEL.

Spirited. ♩. = 116.



International copyright.

Copyright MDCCCCI by Kunkel Brothers.



N. B. The second time play these octaves an octave higher.

TRIO.

f

p

marcato il Basso.

f

Ped. ✲

cresc.

f

Ped. ✲

p

Ped. ✲ Ped. ✲

cresc.

Ped. ✲

f

Ped. ✲ Ped. ✲

cresc.

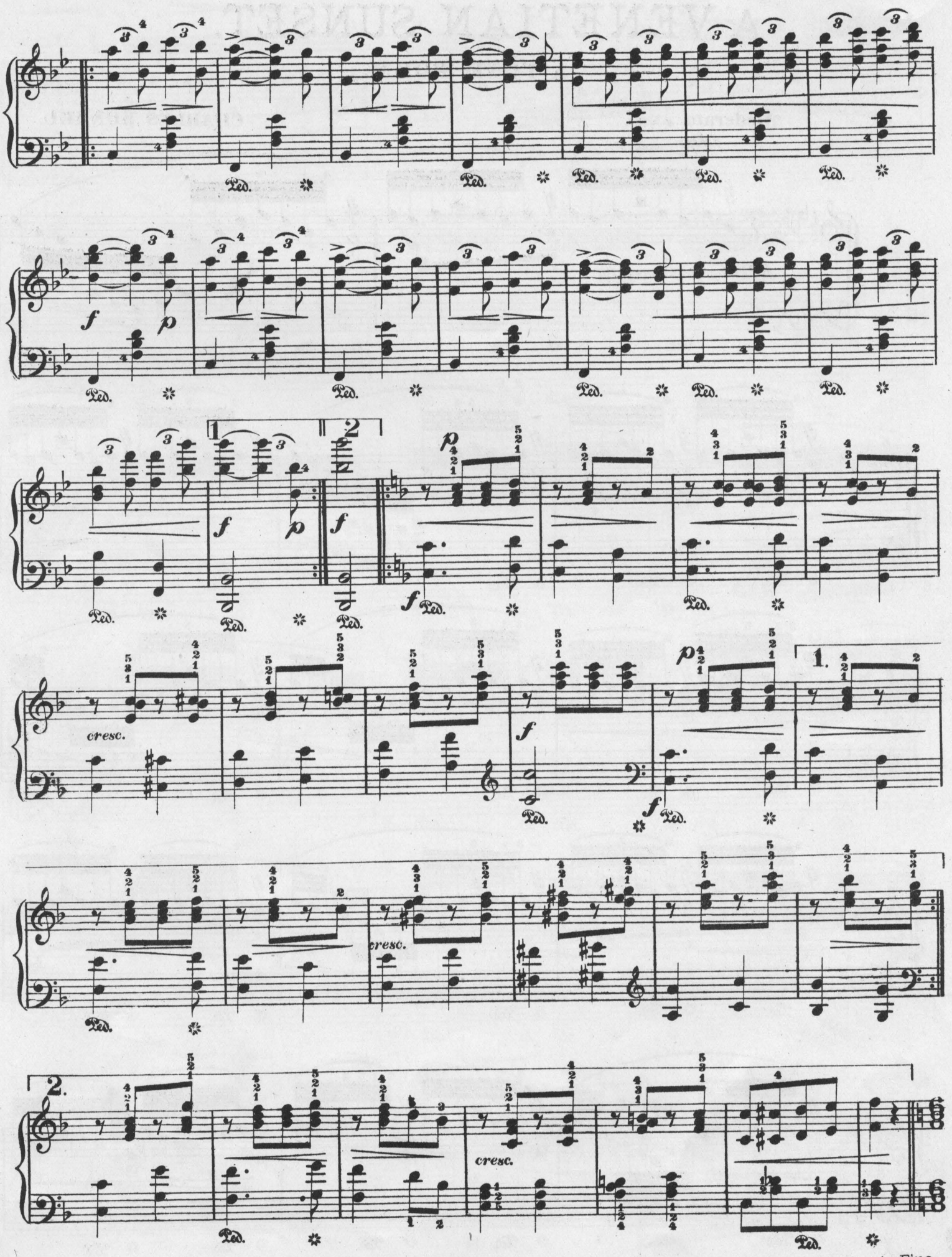
f

Ped. ✲ Ped. ✲

cresc.

p

Ped. ✲



Repeat from beginning to Fine.

A VENETIAN SUNSET.

A TONE POEM.

Moderato. ♩ - 80.

CHARLES KUNKEL.

ppp

pp marcato la melodia.

Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped.

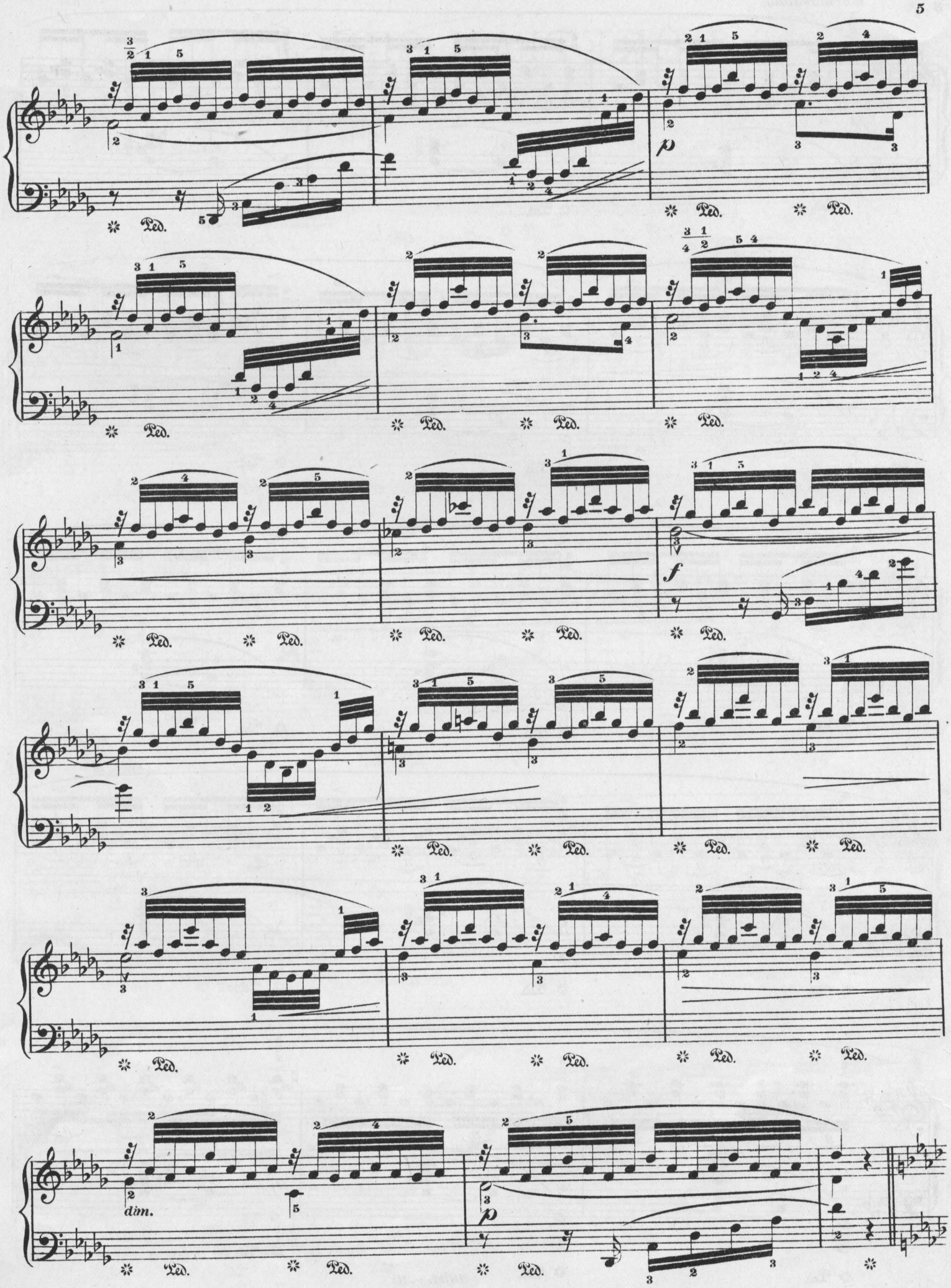
Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped.

1831 - 10

International copyright.

Copyright MDCCCCI by Kunkel Brothers.


Ped.
p
f
dim.

mormorando.

p

Ped.

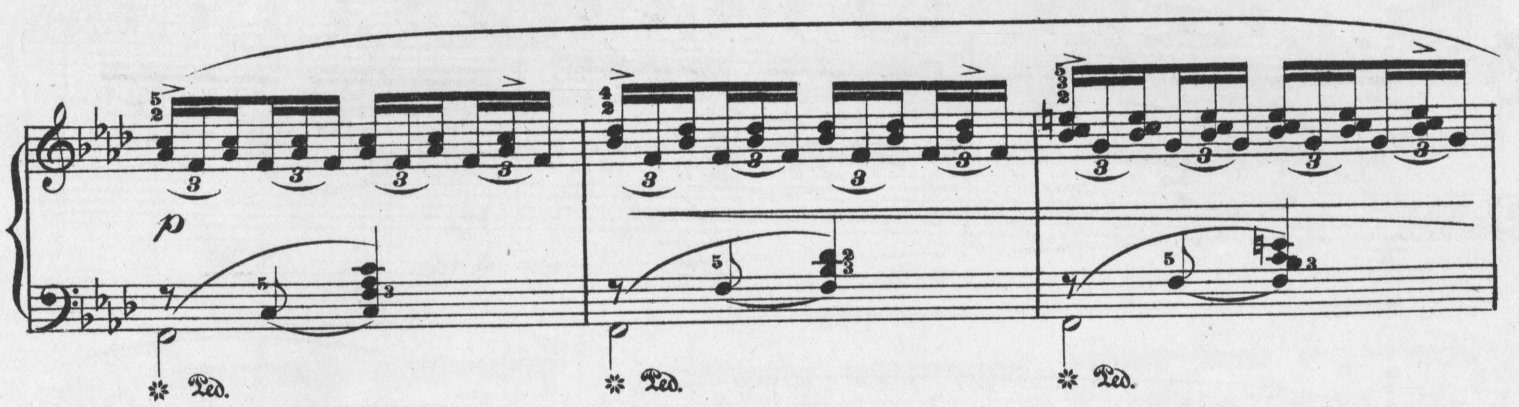
p

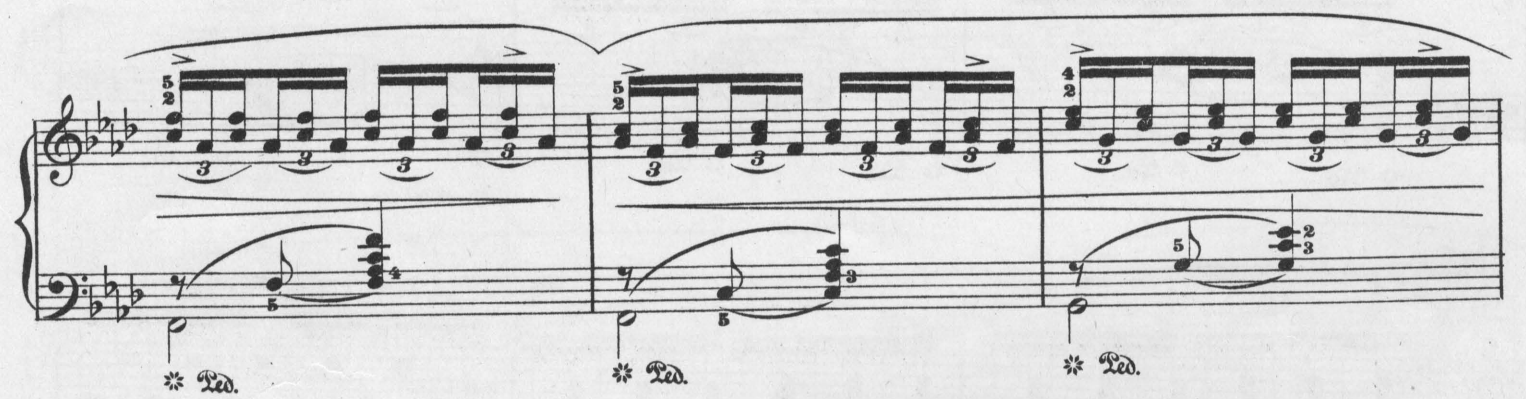
f

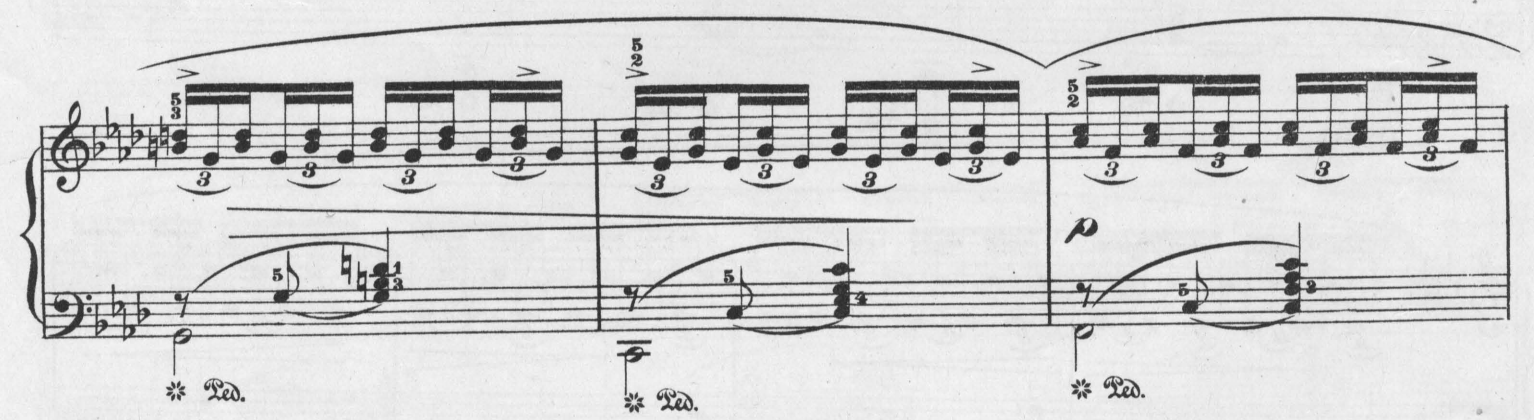
mf

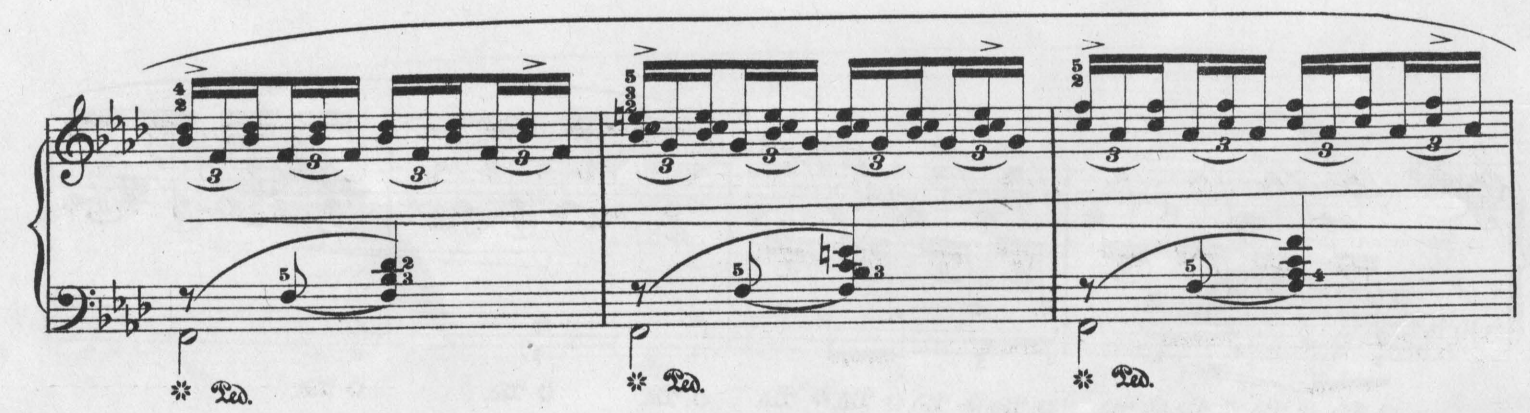
p

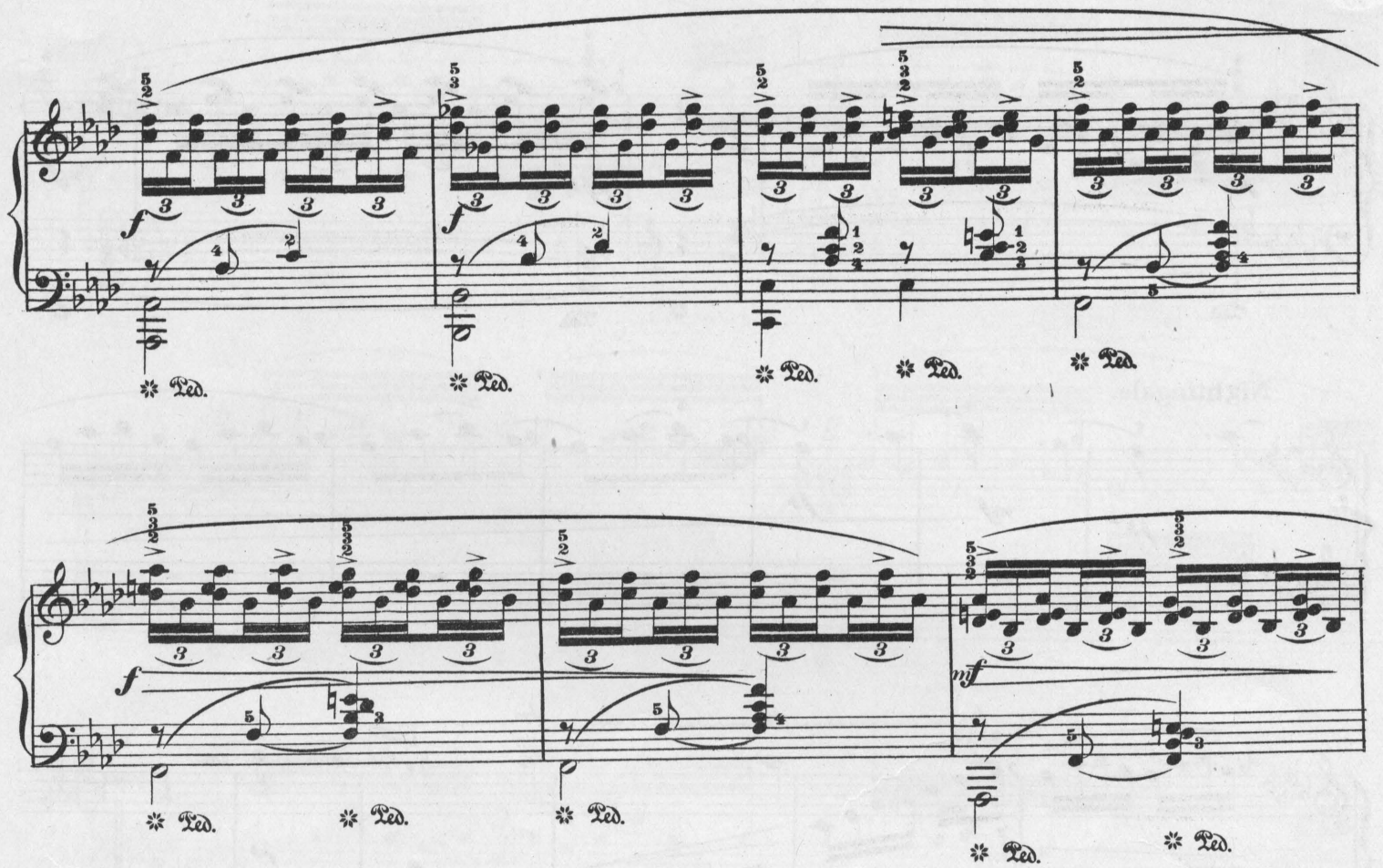
cresc.

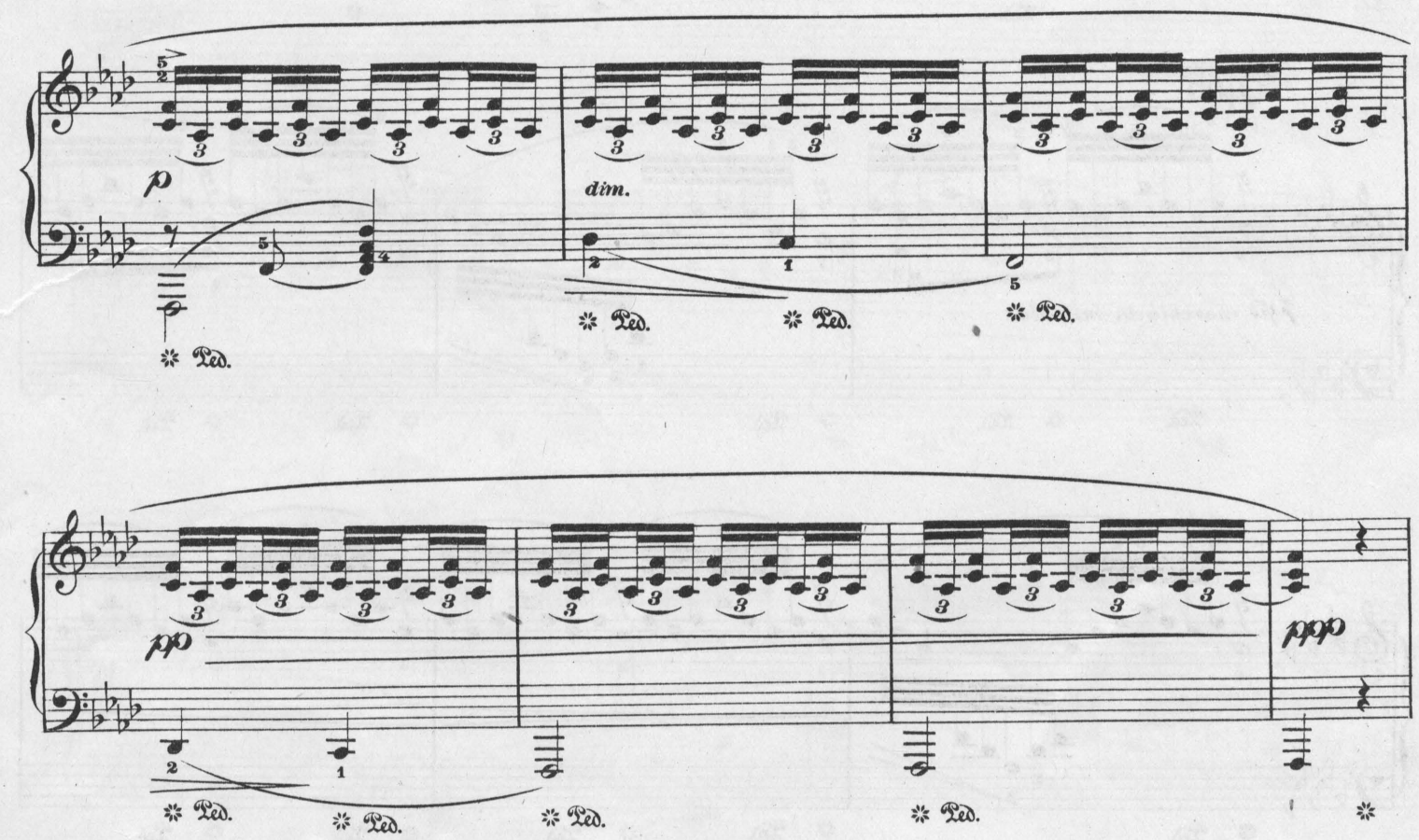

p
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.


Ped.
Ped.
p
Ped.


Ped.
Ped.
Ped.


f
Ped.
mf

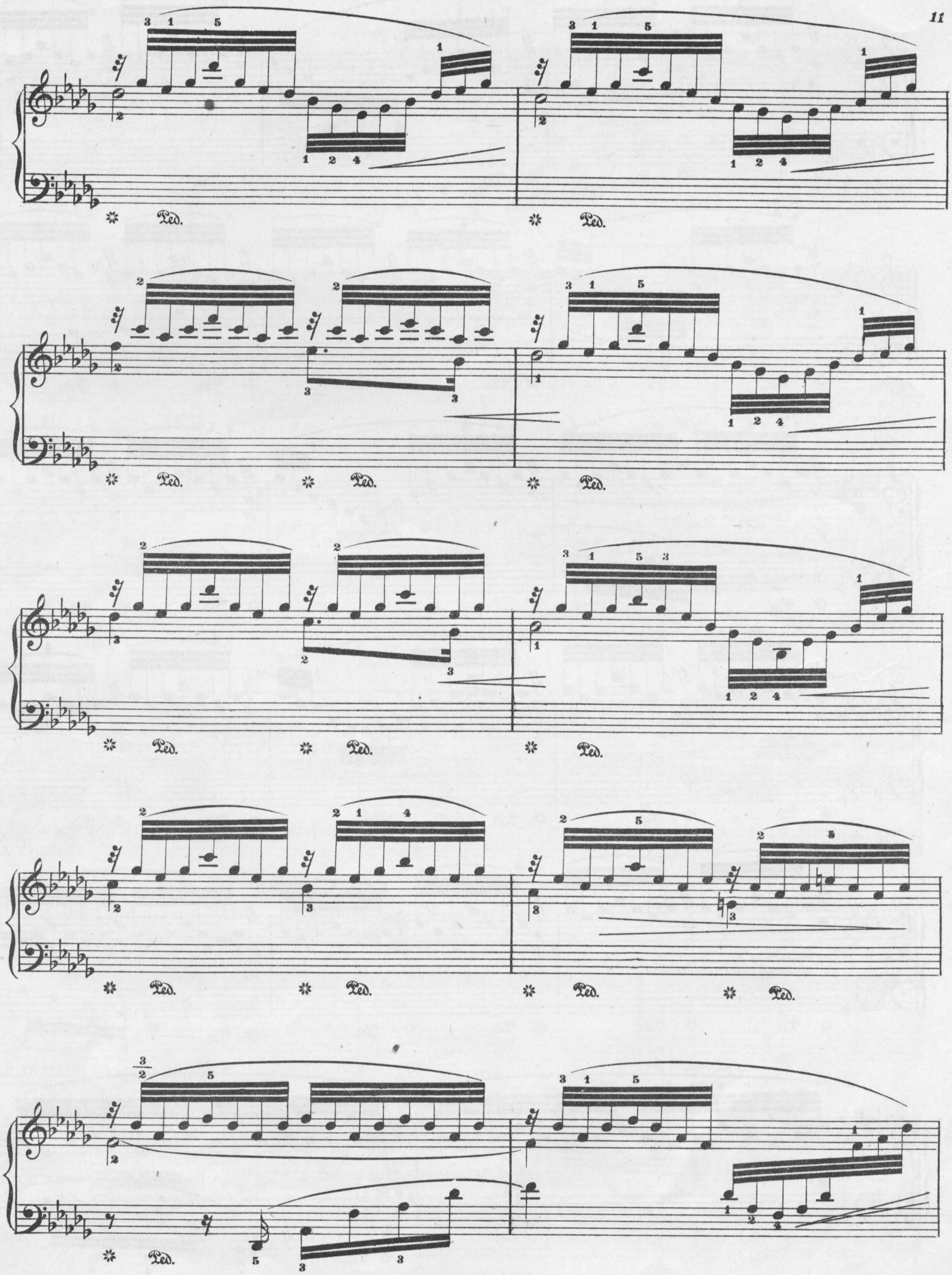

p
dim.
ppp
Ped.

Nightingale.

Tempo I.

ppp

pp marcato la melodia.


Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped.

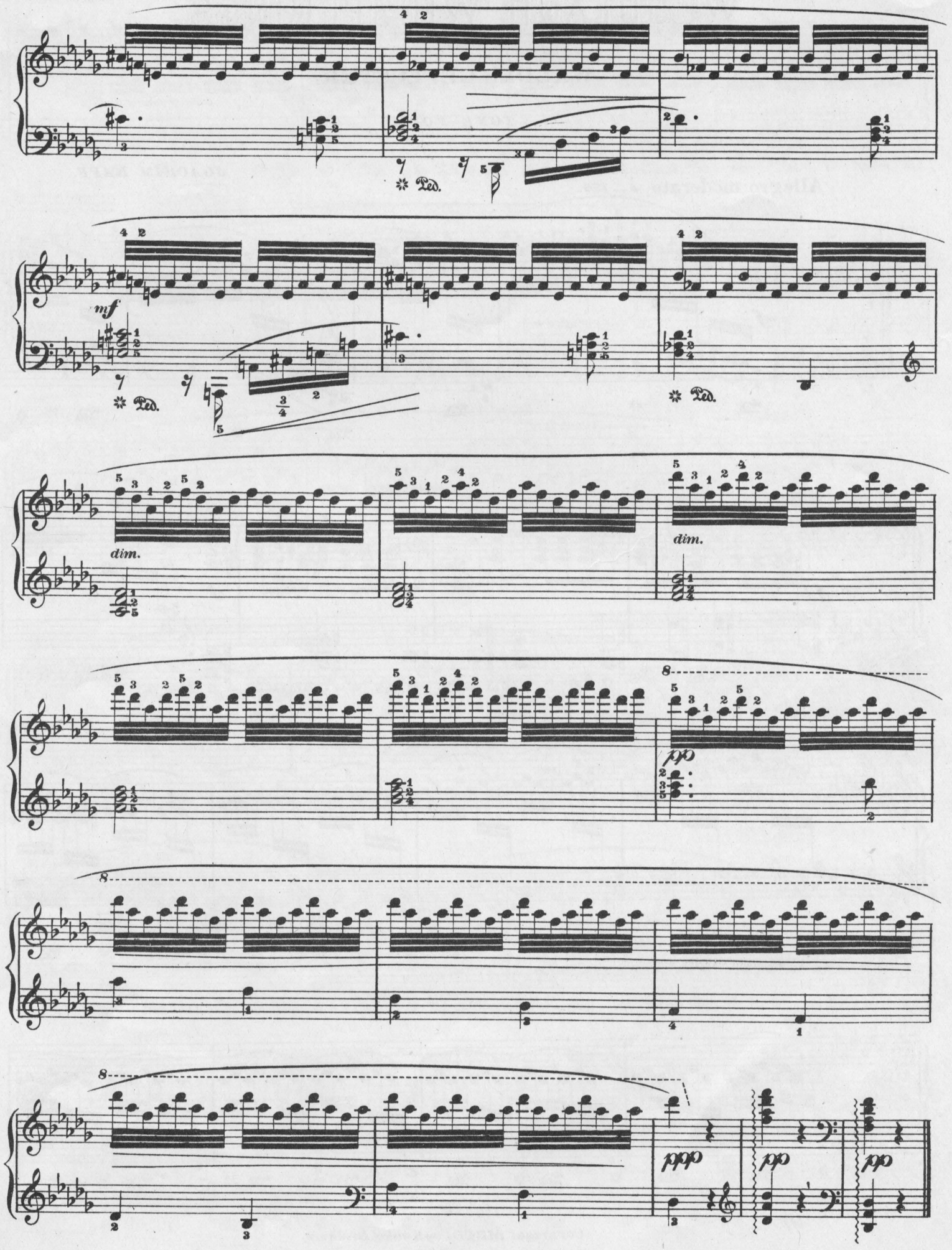
Ped. Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped.

mf

Ped.


Ped.
mf
Ped.
Ped.
dim.
dim.
pp
ppp
pp
pp

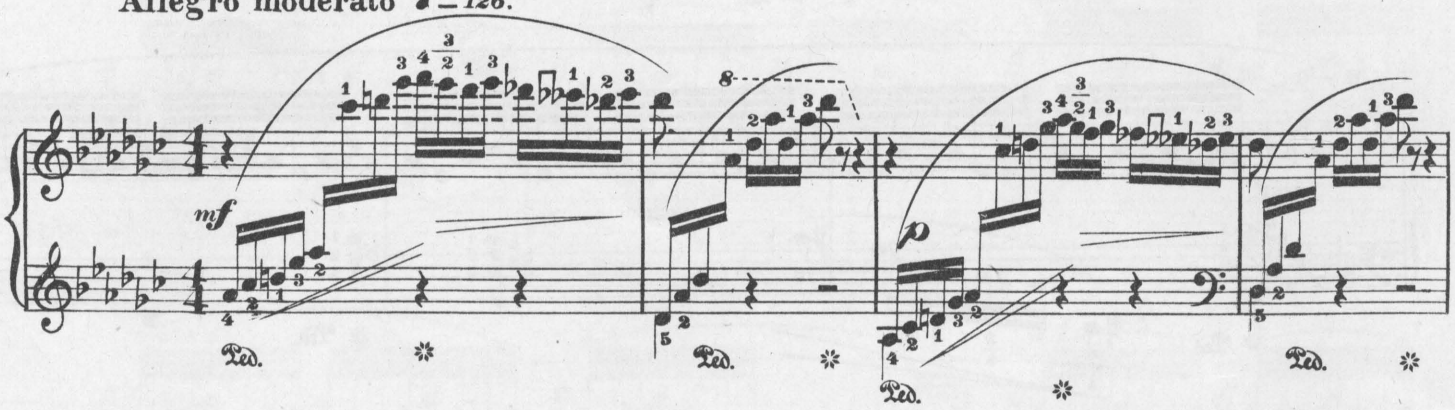
WOODLAND WHISPERINGS.

WALDES-GEFLÜSTER.

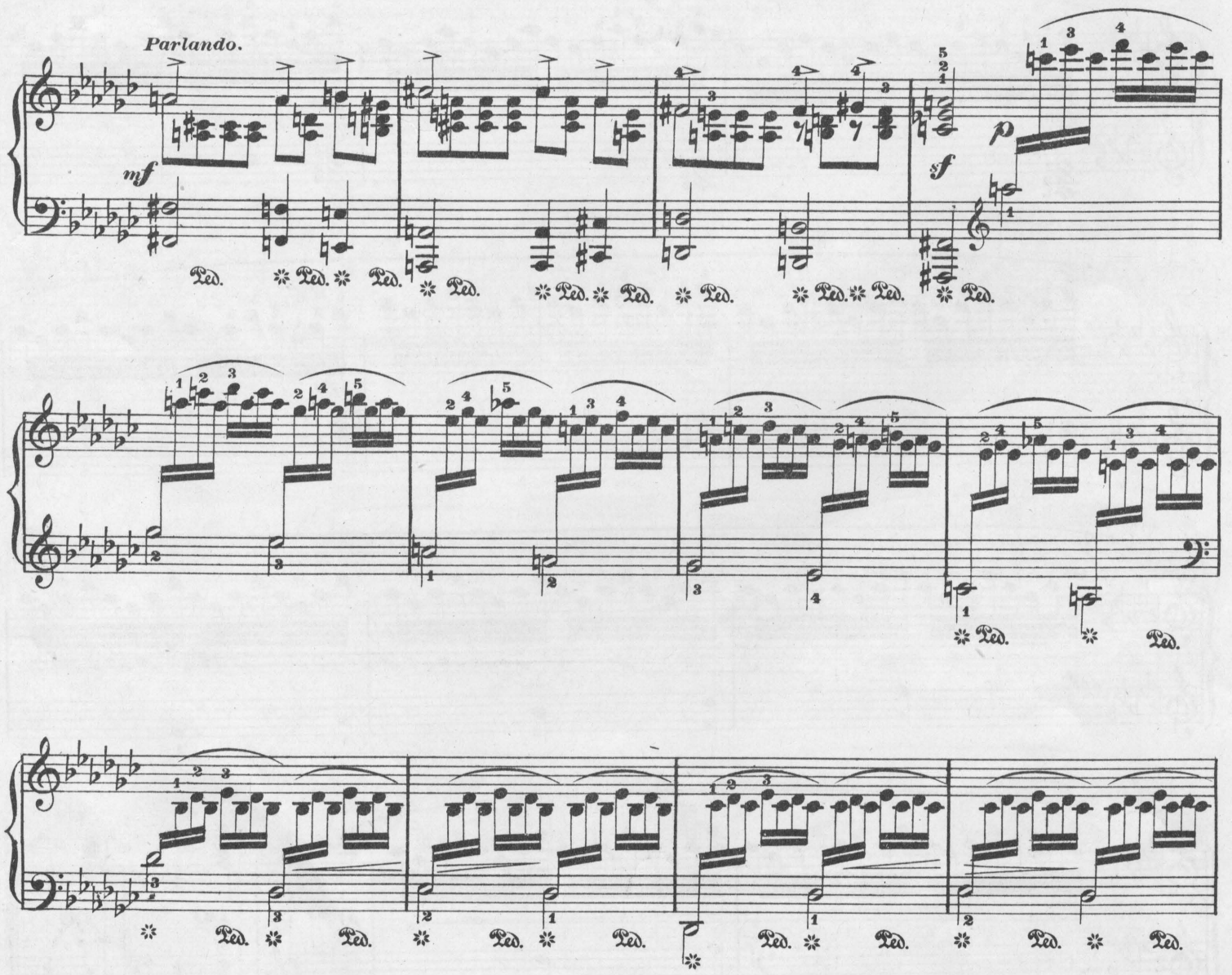
TONE POEM.

JOACHIM RAFF.

Allegro moderato ♩ = 126.



Parlando.



Copyright MDCDI by Kunkel Brothers.

Marcato la melodia.

p *mormorando.*

dim.

cresc.

cresc.

cresc.

Agitato - accelerando.

molto cresc.

8

sf

dim.

Tempo I.

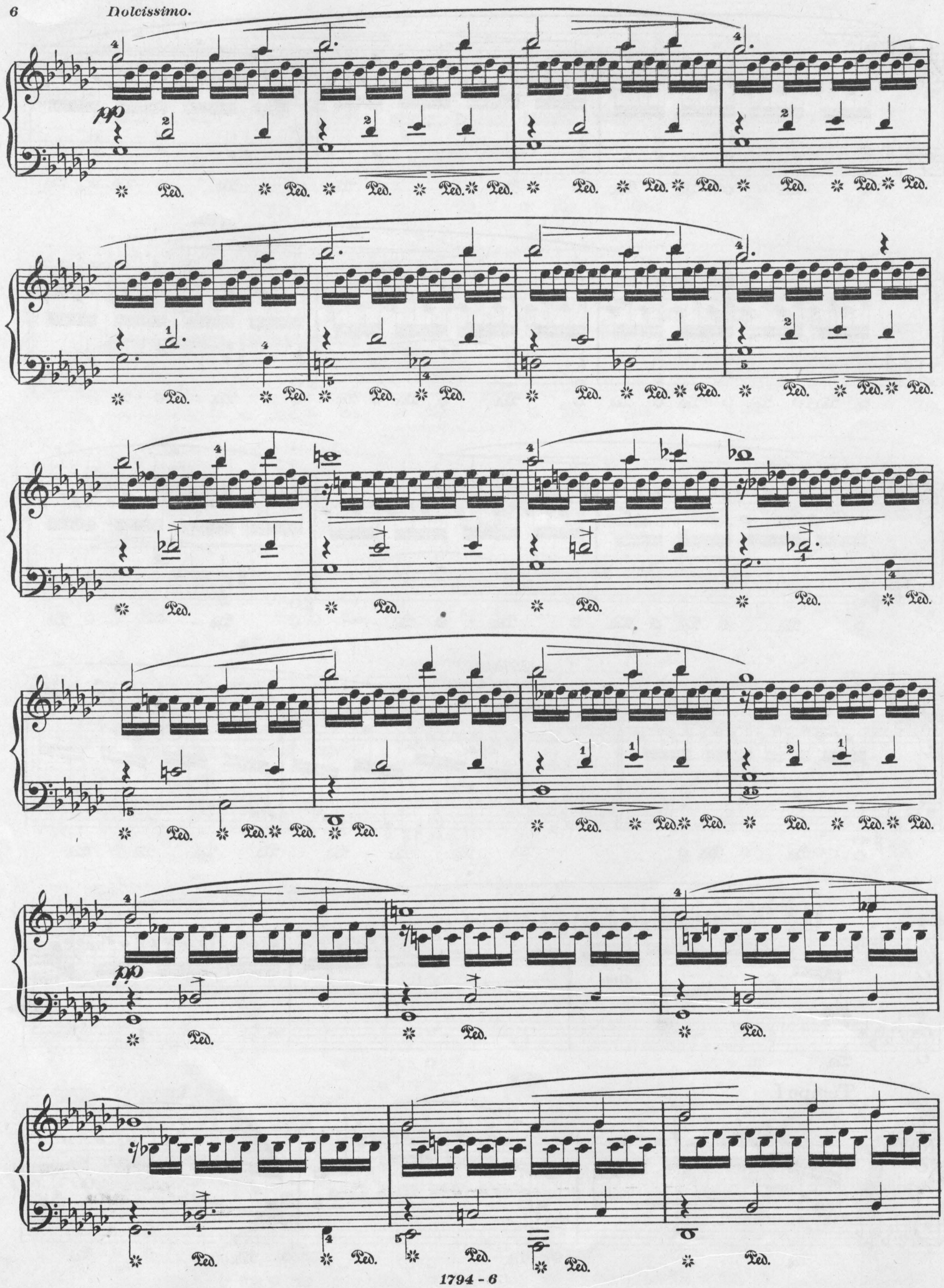
Accelerando.
sempre cresc.

f *dim.*

Tempo I.

pp

Dolcissimo.



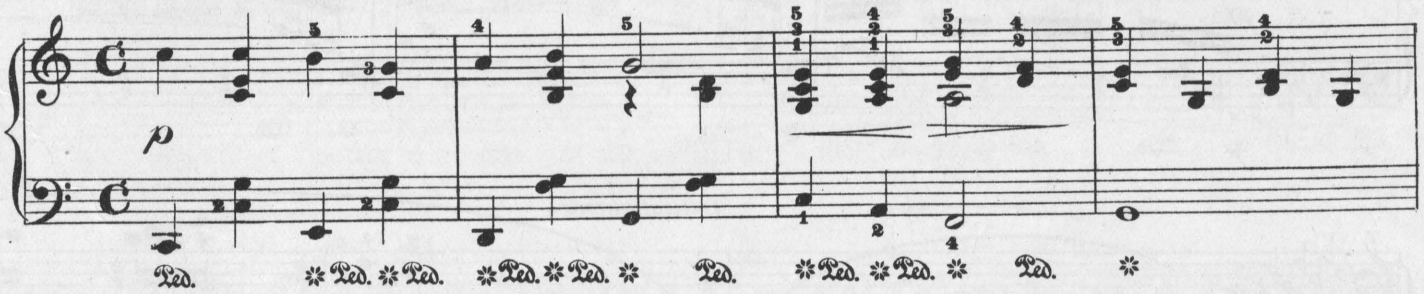
Delicatamente.

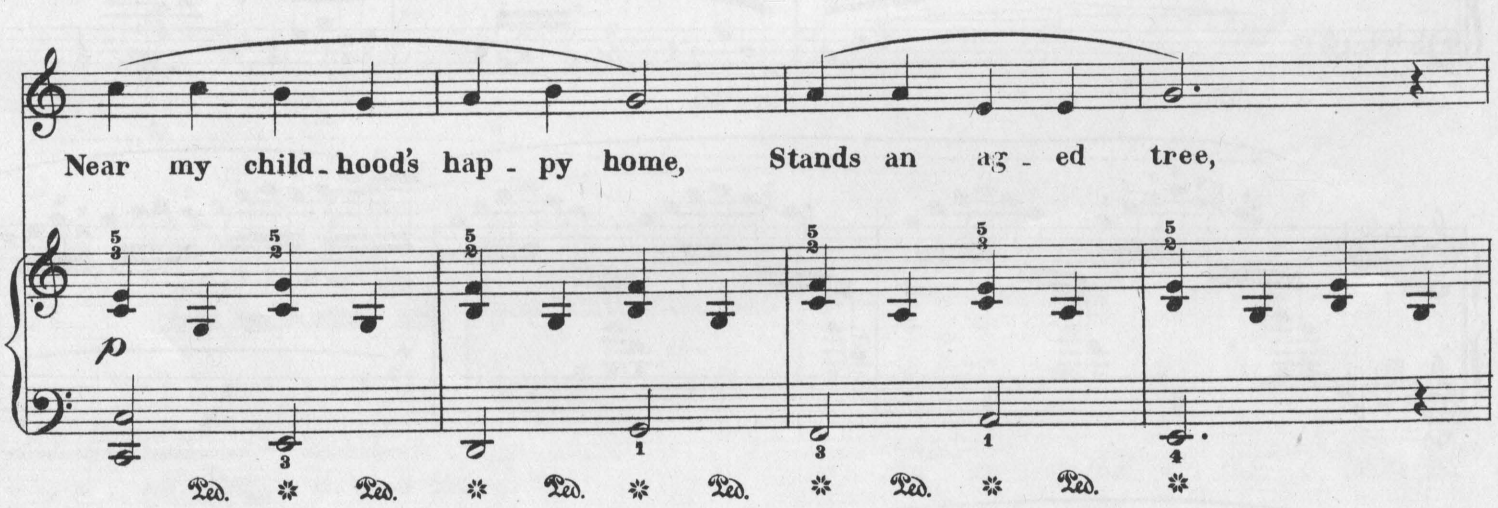
SWINGING ON THE APPLE TREE.

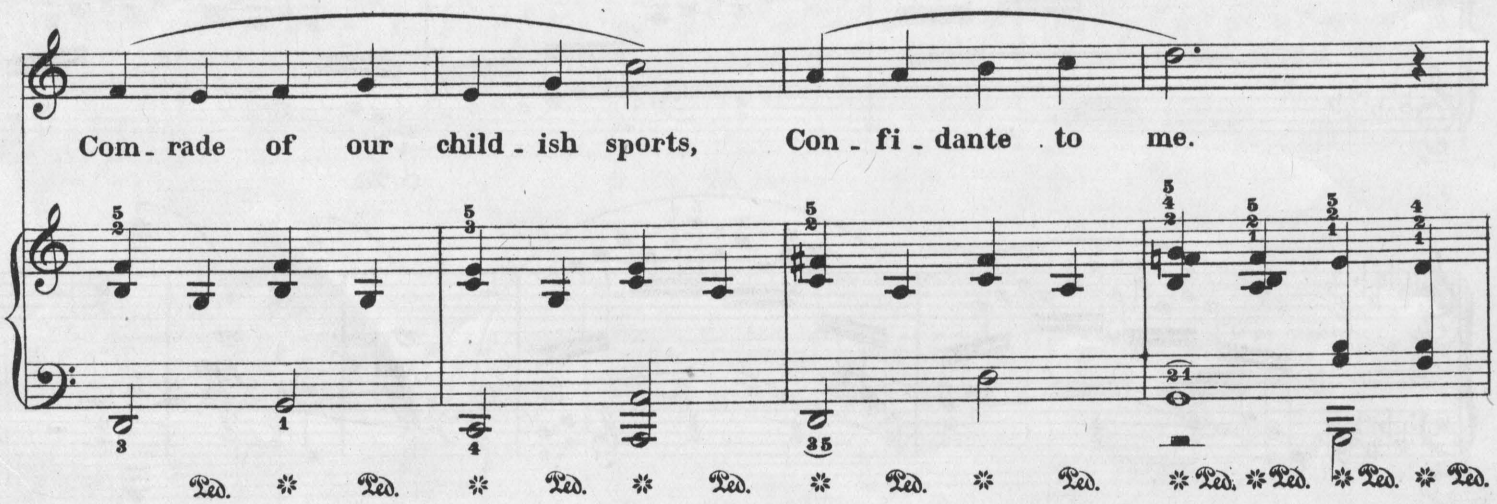
ALMA A. CROWLEY.

To insure a refined and scholarly rendition of this piece, the artistic use of the pedal as indicated is imperative

Moderato. ♩ = 92.







Copyright MDCCCXCVII by Kunkel Bros.

Oh! what joy for us to swing On its rug - ged arm,

While it shower'd up - on our heads Blossoms soft and warm.

Swing low, to and fro, Dipping like the swal - lows free.

p *murmuring.*

Gay - - ly pass the hours, Swinging on the ap - ple tree.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ma - ny years have pass'd since then, Noth - ing left to me

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Of those hap - py child - hood days Save this dear old tree.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

So I pass my days in peace Neath its cool - ing shade,

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Dream_ing of the hours gone by, Dreams that ne'er can fade.

Swing low to and fro, Dipping like the swal_lows free;

murmuring.

2nd time *pp*

Gai_ _ly pass the hours, Swinging on the ap_ple tree.

1.

tree.

2.

rit.

THE HAPPY WANDERER.

HANS METTKE.

Allegretto. ♩ = 100.

p

mf

Cantabile.

Cantabile.

p

N.B.

N.B.

N.B.

1. 2.

N.B.

N.B.

N.B. Notice carefully the change of fingering.

Copyright MDCDII by Kunkel Brothers.

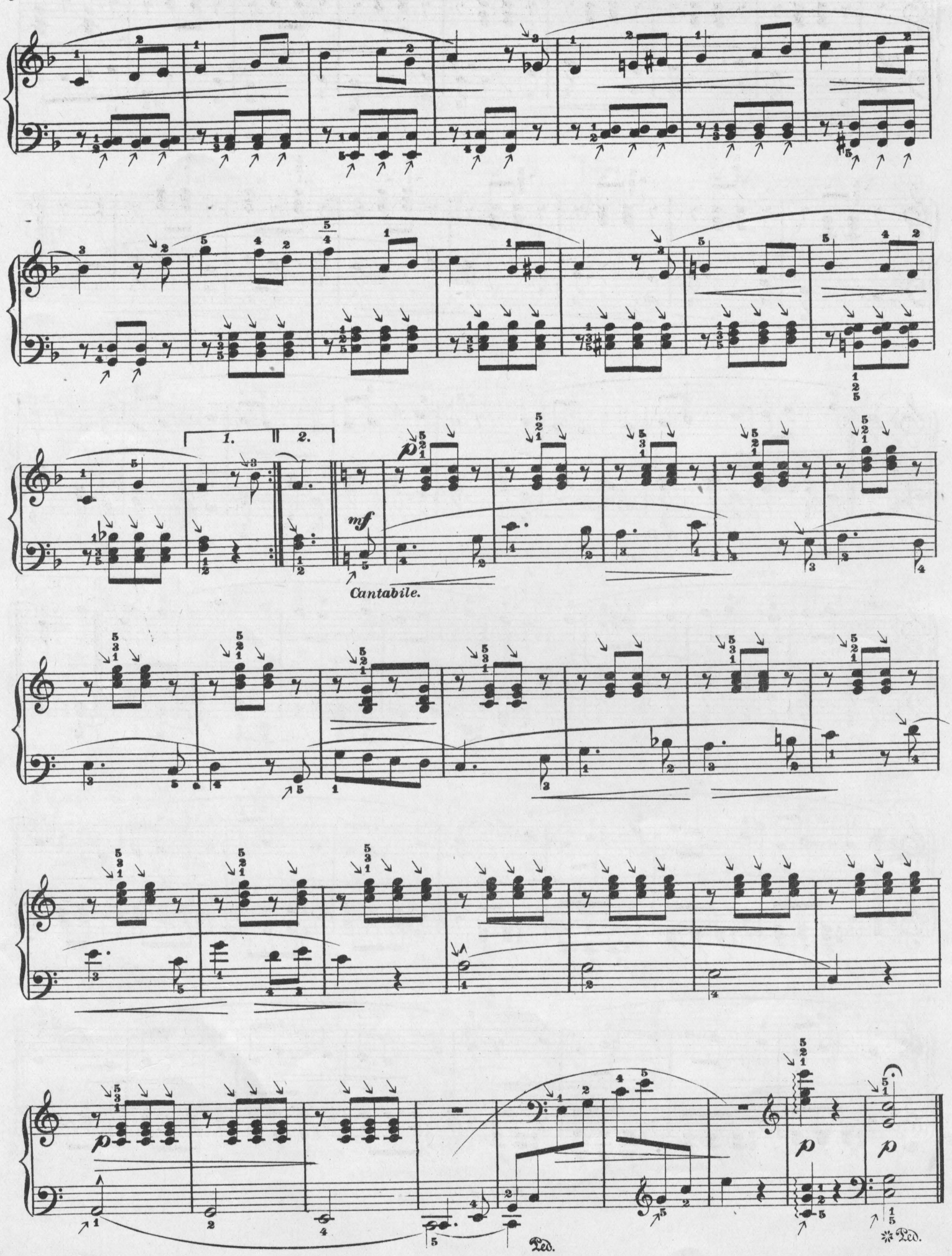
p

mf

Cantabile.

N.B.

1. 2.


1.
2.
mf
p
Cantabile.
p
p
p
Ped.
Ped.

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R.E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 501, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 35
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.] ..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.] ..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Op. 66, thirty-three studies in three books, each 1.25 [R. E.] ..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo ..... *Sidus* 35
Plantation Dance ..... *Carlin* 50
Whisperings of Love ..... *Godard* 50
Bohemian Girl Fantasia (Balfe) ..... *Paul* 60
Il Trovatore Fantasia (Verdi) ..... *Paul* 60
Norma Fantasia (Bellini) ..... *Paul* 60
Echoes of the Woods ..... *Paul* 50
Polo (Galop) ..... *Dinkgreve* 60
Our Boys (Fanfare Militaire) ..... *Anschuetz* 60
Huzza, Hurrah—Galop ..... *Wollenhaupt* 80
La Jota—Spanish Dance ..... *Armstrong* 35
Piscatorial Pleasures—Waltz ..... *Benbow* 75
Angelic Chimes—Reverie ..... *Voellmecke* 50
Careless Elegance—Quickstep ... *Schleiffarth* 60
Mi Reina (My Queen) ..... *Retter* 60
McKendree Boys March ..... *Pesold* 50

GRADE 4.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 2, ten characteristic studies for the cultivation of trills, in one book [R. E.] ..... *Krause-Buelow* 2 00
Op. 45, twenty-five melodious studies, introductory to The art of phrasing, in two books, each 2.00 [R. E.] ..... *Heller-Buelow* 4 00
Op. 46, thirty progressive Etudes, in two books, each 1.60 [R. E.] ..... *Heller-Buelow* 3 20
Etudes de Velocite, op. 299, in two books, each 1.50 ..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi) .... *Paul* 60
Queen of the Ball—Menuet ..... *McLauthlin* 75
Humoreske in E minor, op. 9 ..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9 ..... *Kroeger* 35
Eolian Whispers –Mazurka ..... *Auchester* 75
Fairies' Musings ..... *Wollenhaupt* 75
Pit-a-Pat—Caprice ..... *Thalberg* 75
Menuet Moderne ..... *Conrath* 75
William Tell (Fantasia—Rossini) ..... *Paul* 60
La Gazelle ..... *Ernst* 75
Heather Bells Polka ..... *Kunkel* 75
Trembling Leaves ..... *Godard* 75
William Tell Fantasia (Rossini) ..... *Paul* 60
Marche des Adelphiennes ..... *Coley* 75
On Blooming Meadows—Waltz .... *Rive-King* 1 00
Reveil d'Amour, La (Love's Awakening)—Waltz ..... *Moszkowski* 1 00
Suite Norse, No. 1 ..... *Grieg* 60
Suite Norse, No. 2 ..... *Grieg* 75
Sunbeams on the Water ..... *Epstein* 75
Spinnerlied (Spinning Song) ..... *Hollaender* 60
Mozelle La Valse Brilliante ..... *Ilgenfritz* 75
Serenade, op. 23 ..... *Kroeger* 60
Air de Ballet ..... *Conrath* 60
Alpine Storm (A Summer Idyl) ..... *Kunkel* 1 00
Butterfly Galop ..... *Melnotte* 75
Chant Bohemian, op. 292 ..... *Mayer* 60
Bubbling Spring—Caprice ..... *Rive-King* 1 00
Of the Pretty Shepherdess who became a Princess ..... *Sternberg* 60
Aurora Waltz ..... *Moszkowski* 1 00

GRADE 5.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00

GRADE 5.—CONTINUED.

Studies.—Twelve studies in the higher art of piano playing, in two books, each 2.00 ..... [R. E.] ..... *Liszt-Buelow* 4 00
Op. 16, The art of phrasing, twelve characteristic studies, in one book [R.E.] *Heller-Buelow* 2 00
Eight selected Preludes and Fugues, in one book [R. E.] ..... *Bach-Tausig* 2 00
Sixty studies, in four books, each 1.50 ..... *Cramer-Buelow* 6 00
Pieces.—Polonaise in C sharp minor .... *Epstein* 1 00
Germans' Triumphal March ..... *Kunkel* 1 00
Du bist wie eine Blume (Thou'rt like unto a Flower) ..... *Rubinstein-Raff* 1 00
Trust in God—Religious Meditation .... *Melnotte* 75
Nearer, My God, to Thee (Concert Paraphrase) ..... *Rive-King* 1 00
Home, Sweet Home (Concert Para) .. *Rive-King* 1 00
Old Folks at Home (Concert Variation). *Kunkel* 1 00
Sprite of the Wind—Caprice ..... *Paul* 1 25
Valse Caprice ..... *Strelezki* 1 50
Satellite—Polka de Concert ..... *Alden* 1 00
Mondscheinfahrt (Rowing by Moonlight), op. 139 ..... *Bendel* 75
Deux Caprices des Concerts, sur themes Negres, each 1.00 ..... *Boone* 2 00
Will-o'-the-Wisp—Caprice ..... *Chopin* 75
Mazeppa—Caprice de Concert ..... *Conrath* 75
Souvenier de Milan—Tarantella ..... *Doehler* 60
Moonlight at Green Lake ..... *Goldbeck* 1 00
Dreaming by the Brook ..... *Goldbeck* 1 00

GRADE 6.

STUDIES AND PIECES.

Studies.—Gradus ad Parnassum (The Road to Perfection), thirty-one selected studies, in two books, each 2.00 [R.E.] ..... *Clementi-Tausig and Hans Schmidt* 4 00
Op. 70, twelve characteristic studies, in two books, each 2.00 [R. E.] ..... *Moscheles-Henselt* 4 00
Pieces.—Elfenreigen (Dance of the Elves), op. 17 ..... *Kroeger* 1 00
Widmung (Dedication) ..... *Liszt-Schumann* 75
Come to the Dance (Tarantella) ... *Moszkowski* 75
Polonaise, op. 9 ..... *Paderewski* 60
Festal Polonaise ..... *Preyer* 75
Ballade et Polonaise de Concert, op. 38, Vieuxtemps in freier Uebertragung fuer Klavier ..... *Rive-King* 1 5
Gems of Scotland—Caprice de Concert ..... *Rive-King* 1 50
Wiener Bonbons—Waltz with Arabesque for Concert use (Strauss) ..... *Rive-King* 1 50

GRADE 7.

STUDIES AND PIECES.

Studies.—Op. 10 and 25, twelve Concert Etudes, in two books, each 1.60 [R. E.] ..... *Chopin* 3 20
Pieces.—La ci Darem la Mano, op. 2 ..... *Chopin—Rive-King* 2 00
Ungarische Fantasie, als Concertstueck fuer piano allein bearbeitet ..... *Liszt* 2 00
Prelude and Fugue (Haberbier-Guilmant) ... *Rive-King* 1 00
Rhapsodie Hongroise, No. 2 (Rive-King Edition) ..... *Liszt* 1 50
Tales from Vienna Woods—Waltz (Strauss) grand Paraphrase de Concert .... *Rive-King* 1 50
Concerto in B minor (as played by Paderewski, Rubinstein and others) ..... *Conrath* 5 00
Tannhauser March (Rive-King Edition) .... [R. E.] ..... *Wagner Liszt* 1 50

PROFESSIONAL CARDS.

PIANO, ETC.

CHARLES L. DOERR
PIANIST AND TEACHER.
Studio, 3734 Finney Ave.

CHARLES GALLOWAY,
CONCERT ORGANIST.
ORGAN, PIANO AND THEORY.
Address, Kunkel Bros.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Residence and Studio, 2346 Albion Place.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation,)
Address 3631 Olive St.

EMIL KROEMEKE,
TEACHER OF PIANO.
Refers to Charles Kunkel. Address, 3925 N. 20th Street.

JAMES T. QUARLES,
CONCERT ORGANIST AND
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, Odeon, Room Y.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 2912 Dickson St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

F. S. SAEGER,
PIANIST AND ORGANIST,
Receives pupils in Piano, Organ and Composition,
Address, 2951A Thomas St.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2135 Sidney St.

VOCAL DEPARTMENT.

CARL BECKER,
DRAMATIC TENOR—VOCAL INSTRUCTIONS
Studio, Suite 215 Vista Block, Grand and Franklin Aves.

MILTON B. GRIFFITH,
TENOR,
Instruction in Voice Building and Artistic Singing.
Studio, the Odeon.

ALEXANDER HENNEMAN,
TENOR. CONCERT, VOCAL INSTRUCTION,
ORATORIO, RECITAL.
Henneman Hall, 3723 Olive Street.

MRS. STELLA KELLOGG HAINES,
TEACHER OF VOCAL MUSIC.
Churches and Concerts provided with Professional Singers.
Address, 2¼ Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Italian Method as taught by Rudersdorf.
Address, 3625 Finney Ave.

MANDOLIN, GUITAR, ETC.

A. C. BROCKMEYER,
INSTRUCTOR OF MANDOLIN AND GUITAR,
Studios: Odeon Bldg., Room 3, and 2621 St. Vincent Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1520 Chouteau Ave.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 2901 S. Jefferson Ave.

MISS LULU KUNKEL.
CONCERT VIOLINIST AND TEACHER,
Pupil of Marchot and Ysaye. First Prize, Brussels Con.
Studio 3825A Windsor Place.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address 3507 Chestnut St.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR
Large assortment of instruments and supplies on hand.
1103 N. Grand Ave., (Cor. Grand and Finney)

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address EDWARD P. PERRY, Principal.
Entertainments and Engagements solicited.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

MISCELLANEOUS.

Agents Wanted for

Kunkel's Musical Review

In every City and Town in the United States.

Address,

KUNKEL BROTHERS,

2307 LOCUST STREET, ST. LOUIS.

MISCELLANEOUS.

PAPER IN THIS REVIEW FURNISHED BY
GARNETT & ALLEN PAPER CO.,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

CHAS. A. DRACH
ELECTROTYPE CO.
ELECTROTYPERS
. . . AND . . .
STEREOTYPERS,
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)
ST. LOUIS. - - MO.

GEO. E. OWENS, 217 & 219 Olive Street.
Catalogue and Commercial Printing
Machine Type Setting.
With Perrin & Smith Printing Co.

BERTINI'S

Twelve Preludes and Rondos.

EDITED BY CARL SIDUS.

Complete in 1 Book, $2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

2307 Locust Street, ST. LOUIS.

T. BAHNSEN MFG. CO.

PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for

Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptment to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price $1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazeppa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from **Cramer to Chopin.**

A. E. WHITAKER,
Manager.
F. G. SMITH,
Manufacturer **Bradbury Pianos,**
1012 Olive St.

Superfluous HAIR
ABSOLUTELY
REMOVED

DERMATINA never fails. It is simple, harmless and effective. It removes the hair permanently, leaving the skin without a blemish. No matter how many remedies or electric apparatus have failed, try Dermatina; it will do the work. **Endorsed by the Medical Profession.**
Regular price $1.00. Send for free sample.
DERMATINA Chemical Co.
1805 Market Street, St. Louis.

Jensen's Great Studies.

25 CHARACTERISTIC STUDIES OP. 32 25

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price $2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS
2307 Locust Street, ST. LOUIS.

A Handsome Complexion
is one of the greatest charms a woman can possess. POZZONI'S COMPLEXION POWDER gives it.

50 YEARS' EXPERIENCE

PATENTS

TRADE MARKS
DESIGNS
COPYRIGHTS &C.

Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents.
Patents taken through Munn & Co. receive *special notice*, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, $3 a year; four months, $1. Sold by all newsdealers.

MUNN & Co. 361 Broadway, **New York**
Branch Office, 625 F St., Washington, D. C.

"AROUND THE PAN"

The most profusely illustrated book of its kind ever published, is a lasting souvenir for those who did, and a splendid description for those who did not visit the **Pan-American Exposition,** the latter class will find it a most reliable **substitute for the trip.** It is as **amusing** to the young as it is **intensely interesting** to the adult, and should be readily accepted into every household for the edification of young and old. Agents outfit free upon receipt of fifteen (15c.) in postage. **THE NUT SHELL PUB. CO., New York.**

Shorthand College
3501 OLIVE ST.

Private Lessons. Touch Typewriting and Ben Pitman System of Shorthand. Students may enter at any time. Day sessions, exclusively for ladies, $10.00 per month. Evening Sessions, for both ladies and gentlemen, $5.00 per month.

Positions secured for graduates.

MRS. J. M. BARNES,
PRINCIPAL.

WHY BE WITHOUT A METRONOME?

WHEN YOU CAN GET

Kunkel's Pocket Metronome

THE BEST EVER MADE,
FOR 50 CENTS.

KUNKEL BROTHERS,

2307 LOCUST ST. ST. LOUIS, MO.

INTERESTING TALK ABOUT VIOLINISTS.

The relative excellence of the violinist who lived half a century ago and those of the present day, is a matter upon which a good deal of argument has been expended. There are a few men now living who heard Paganini, Spohr, Ernst, De Beriot, Miska Hauser, Sivori, Vieuxtemps and O'e Bull. One of these, says the *Violin World*, is Dr. Eliot Hausmann, the astronomer. He is not only a man of science, but a cultivated musician and a violinist of exceptional ability. The doctor is now in his 78th year, and his life has spanned a long period of artist life. The writer had the pleasure of meeting him recently at the Waldorf-Astoria, where he was entertained by a party of friends. One of his entertainers, an enthusiast about art and music, broached these questions: Who was the greatest violinist you ever heard? Were the old-time violinists equal to the present-day virtuosi? and other queries of like import.

Dr. Hausmann, who is a charming talker, gave an impromptu dissertation on violinists, which proved highly edifying. Among other things, he said:

"I heard Paganini five times, in all, and knew him personally. It was in Paris, in 1839, that I first heard him. Then I was not quite eighteen years of age, and was wrapt up in my violin studies. I was too young then to adequately measure the proportions of this colossal genius, this unmatched virtuoso. Several years later, I was better prepared to appreciate him. In my opinion, Paganini was incomparable. His equal as a violinist has never lived, and I question if he will again appear. The Italian combined every requisite of the artist. His mastery over his instrument, his technique, his ability to make unheard of stretches and accomplish unknown feats in bowing, his tremendous strength and endurance—these were his marvelous mechanical equipment. This technique—for the word technique comprehends all these—was, however, only one side of his artistic develoment. Surcharged with celestial fire; brimming over with poetry, yet disciplined by an intellectuality and chastened taste and controlled by an exact knowledge of true intertation. Paganini could do and did perform tasks which no other master before him or after him could achieve.

"The grotesque caricatures of the violinist's appearance, which have been published since his death, were not extravagant. His was certainly a droll personality. I hold that Paganini was more than a virtuoso; he was every inch the true artist. His own compositions he played to excite the wonder of audiences; but I have heard him play Bach and Beethoven to satisfy his musician friends. Nobody ever performed the Beethoven concerto as he played it. From what I have said you judge rightly that I place Paganini absolutely above such violinists as Vieuxtemps, Wieniawski, Wilhemj, Sarasate and Ysaye.

"These others whom I mention had a superior in Henri Ernst, who was the second greatest of all violinists. Next to him came Wieniawski, and now comes Ysaye, who is the best of all the modern violinists.

"I esteemed Spohr for his profound learning and unapproachable ability as a teacher. He was endowed with uncommon physical strength and drew from the violin the biggest tone I ever heard—yes, even a nobler tone than Wilhemj educes. His adagio playing was true religion. As a composer none of the violinists approached him.

"I should not slight Cesar Thomson, who is the most astounding violin virtuoso of the day. He lacks, however, that divine spark, that intense passion and sublime poesy which characterized Paganini.

"Another modern violinist whom I esteem sincerely is Adolp Brodsky. As a teacher he has no superior, and, as for interpretation, he is satisfying. I think that the Russian Petschnikoff is excessively talented, but there is something wanting in his musical makeup. He is never thoroughly satisfying. Young Marteau is also highly gifted, yet he never will tower as a colossus above his contemporaries. If Ysaye possessed a sturdier moral character, if he were more abstemious of those things which disturb the artistic poise and disintegrate the physical organition, Ysaye could reach the loftiest heights. I fear, however, that his proudest achievements are things of the past; that his finest efforts are like those of Wilhelmj, reminiscent."

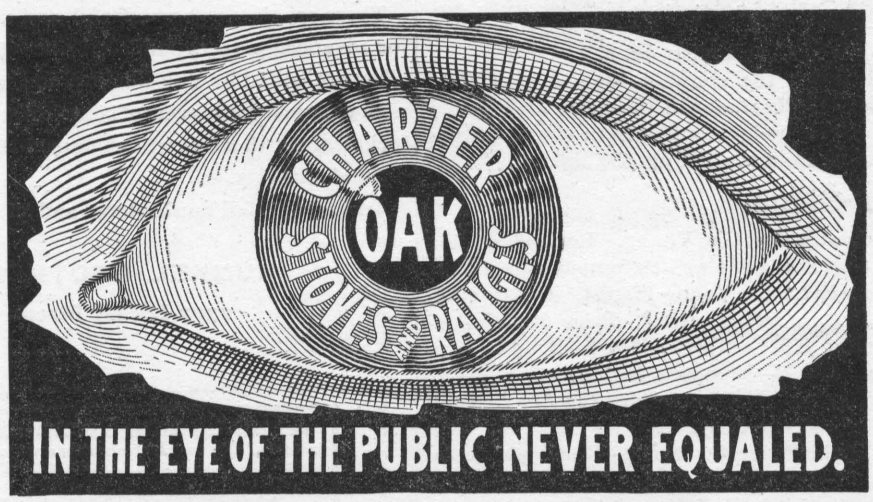
Canvassers wanted for KUNKEL'S MUSICAL REVIEW.

SOUSA'S success in London, which was sealed by his invitation to play before King Edward and the royal family at Sandringham, has converted the famous bandmaster to Anglicism. He will be henceforth "so English, you know." It is announced that he has arranged with his present manager, Philip York, to return to Old England next summer for a season of twenty-five weeks there and on the Continent. In London his band will appear in a theatre reconstructed for his advent and "to be made fashionable," a result which his recent royal reception will go far to insure.

IT is a trite saying that the world is too much with us. Every earnest man knows how dangerous it is to suffer its absorbing whirl to encroach upon the individuality. The best and most precious thing about us is that very self we are. The higher its development, be it only wholesome, the better for us and all men. But the madding crowd gets fearfully in our way. We are apt to become a part of all we have seen to the shriveling up of that we are.—E. D. Hale.

Do you want a most acceptable and useful present? Namendorfs have it at their elegant store, 519 Locust street. You will find the choicest line of Umbrellas, Parasols and Canes in the West. Namendorfs make them, and their prices are right.

Try *Cook's Extra Dry Imperial Champagne.* There is no foreign wine that has its boquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. *Cook's Extra Dry Imperial Champagne.*



NO GUESS WORK

The Test of Time
51 YEARS
OF IT
STAMPS THEM THE MOST
Satisfactory AND Economical

CHARTER OAK STOVE & RANGE CO., St. Louis.

Sold by DEALERS | MADE BY Charter Oak Stove & Range Co.
MAIN & CASS AVE., ST. LOUIS, MO.
They are sold in nearly every city and town. If not in yours write direct to the manufacturers,

THE WORLD-RENOWNED

HALLET & DAVIS CO.'S

GRAND AND UPRIGHT **PIANOS**

HIGHEST EXCELLENCE
IN EVERY RESPECT.

MANUFACTURING AND HOME OFFICE:
BOSTON, MASS.

WAREROOMS:
179 Tremont St., Boston, Mass. 239 Wabash Ave., Chicago, Ills.
94 Fifth Avenue, New York. 359 Superior St., Cleveland, O.
Sixteenth Street, Denver, Col.

ST. LOUIS REPRESENTATIVES:

KUNKEL BROTHERS, 2307 Locust St.

KRANICH & BACH
PIANOS.

STRICTLY HIGH GRADE INSTRUMENTS.

UNDOUBTED DURABILITY.

PERFECTION OF MATERIALS AND WORKMANSHIP.

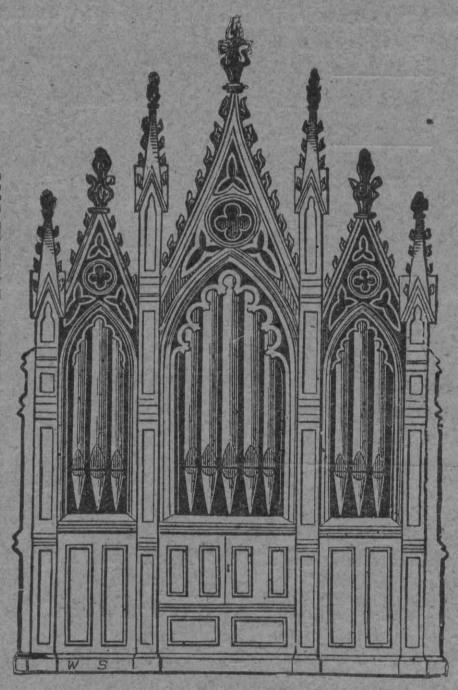
RESULT.

EXQUISITE TONE and ACTION

The Delight of Pianists.

NEW IMPROVEMENTS.
NEW PATENTS. NEW CASES.

FACTORIES AND WAREROOMS:
235 to 245 E. 23d St., New York.



GEO. KILGEN & SON,

MANUFACTURERS OF

Church and Parlor Pipe Organs,

Office and Factory, 639 & 641 Summit Ave.,
ST. LOUIS, MO.

Tuning and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

Teachers!

Send for
Kunkel Brothers
New Catalogue of
Musical Publications.

JUST PUBLISHED

IN KUNKEL'S ROYAL EDITION

Koehler's Very First Studies, Op. 190.

REVISED BY CARL SIDUS.

A new, revised, annotated and magnificent Edition of these justly popular studies, **with full explanatory text** and easy and pleasing accompaniments to be played by the teacher in the beginning, making this work one of the easiest and best piano instructors for the young beginner.

PRICE, $1.50

Cramer=
Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow. Grade 3 to 5.

Book I. [R. E.]	$1 50
Book II. [R. E.]	1 50
Book III. [R. E.]	1 50
Book IV. [R. E.]	1 50

KUNKEL BROTHERS,

2307 Locust Street, ST. LOUIS.

CELEBRATED STUDIES.

Sidus, Carl.

1-2 **Op. 500.** Sequel to Behr-Sidus, op. 575. Twelve Characteristic Studies, as follows: No. 1—Joyful Promenade. No. 2—The Little Soldiers. No. 3—On the Alps. No. 4—The Little Shepherd. No. 5—Invitation to the Dance. No. 6—In the Mill. No. 7—Æolian Harp. No. 8—The Little Gazelle. No. 9—Joys of Spring. No. 10—Sad News. No. 11—Happy Children. No. 12 Dance Around the Christmas Tree. [R.E.] 1 25

These studies are indeed a boon to teachers in want of a well arranged and progressive set of easy studies. They do not tire or lose interest by oft repeated playing.

2 **Op. 501.** Sequel to op. 500. Twelve Characteristic Studies, as follows: No. 1 Butterflies. No. 2—Woodland Whispers. No. 3—The Merry Hunters. No. 4. The Lost Child. No. 5—Children at Play. No. 6.—The Merry Miller. No. 7—Listen the Guitar. No. 8—Lily of the Valley. No. 9—Sliding Along. No. 10—Mirth and Frolic. No. 11—Bold Resolution. No. 12—Light of Heart. [R. E.] - - - - - 1 25

These studies are as interesting as those of op. 500.

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.]	1 00
Book II., containing Nos. 13 to 24 [R. E.]	1 00

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.]	1 00
Book II., containing Nos. 13 to 25 [R. E.]	1 00

WM. KNABE & CO.'S

PIANO FACTORY,

BALTIMORE, MD.

Grand, Square, and Upright Piano-Fortes.

These Instruments have been before the public for over fifty years, and upon their excellence alone have attained an *unpurchased pre-eminence*, which establishes them as unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully Warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

154 Fifth Ave., near 20th St., - NEW YORK.

1209 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

JESSE FRENCH PIANO AND ORGAN CO.

1114 OLIVE STREET ST. LOUIS, MO.

Have You Seen this Valuable Work?

THE PIANO PEDAL,

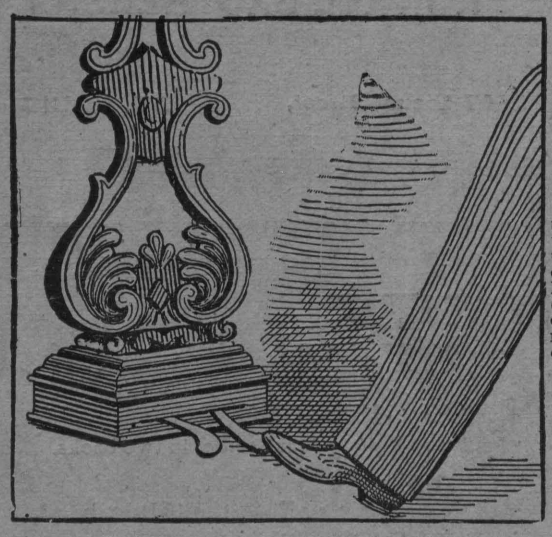
HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

—* BY *—

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., $3.00.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

KUNKEL BROS.,

2307 Locust St., ST. LOUIS, MO.

A Gem for the Parlor or Concert!

THE MISERERE.

From "IL TROVATORE."

Piano Solo by Charles Kunkel.

RETAIL PRICE - $1.50

This beautiful piece embodies the great Miserere Scene opening the fourth act of Verdi's popular opera, "Il Trovatore."

The Miserere Scene is one of the greatest inspirations ever conceived by genius, and if Verdi had written only this one scene, it would suffice to send his name down to posterity.

In the paraphrase of this scene, the author has endeavored to vividly portray the tone color of the original score.

☞Charles Kunkel never wrote a more effective piece. Both teacher and pupil will be delighted with this superb number.

☞It has a magnificent title page and the words of the music are given separately in the preface.

Nothing has been left undone that will make this beautiful work a revelation to piano players.

SCALES.

All the Major, Harmonic and Melodic Minor and Chromatic Scales, Chords, Five-Finger Exercises and Octave Studies, - Carl Sidus, op. 502 (R. E.)

A superior edition of these ever necessary aids to finished execution. Nothing to equal them has ever been published in so concise a form. Very popular with teachers.

Price, - $1.25

KUNKEL BROTHERS

PUBLISHERS

2307 LOCUST STREET, ST. LOUIS.